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NATURAL METHOD

IN

ENGLISH

A Complete Grammar

By G. H. Bell

Author of "Guide to Correct Language," "Rhetoric," "English Literature," etc.

Revised by W. E. Howell

REVIEW AND HERALD PUBLISHING ASSN.
Washington, D. C.
SOUTH BEND, IND. NEW YORK, N. Y.

PE1111
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1915

PUBLISHERS' NOTE

In less than three months from the time it left the press, the first edition of this work was entirely exhausted. The favor accorded to it by the public far exceeded the most sanguine expectations of the publishers. Leading educational men hailed it as a grand step in the right direction. Experienced teachers had been anxiously wishing for the development of just such a method. Those who are using the book in their schools find it an invaluable aid in making their instructions in this branch interesting, clear, and practical. The revised edition has been brought out at the earnest solicitation of hundreds of educators who thoroughly appreciate the natural method of teaching and who desire some features of the book brought more up to date. In this connection the publishers desire to express their grateful acknowledgments to the teachers and educators whose verdict of approval has contributed so largely to the success of the work.

THE PUBLISHERS.

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$1.00
OCT -6 1915
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AUTHOR'S PREFACE

This book, as its title indicates, is an attempt to present a *natural method* of teaching the English language. The author does not claim to have fully reached the end in view; but from the success which has attended the use of these lessons in manuscript form, it has been thought that their publication might aid in the promotion of rational teaching, and thereby lead to a truer appreciation and better use of our language.

The peculiarities of the method may be briefly stated as follows: —

1. The language is developed, not with special reference to the parts of speech, but *so as to meet the demands of thought,*— first showing a need, and then how that need is supplied. For example, we think of *objects,* and in speaking of them must *name* them; we think of the *qualities* and *actions* of objects, and in expressing such thoughts must have words to denote qualities and actions; we think *when, where, how,* and *why* certain actions took place, or certain conditions existed, and must have *words* for the *expression* of such thoughts. This plan is adhered to, not only in the introductory lessons, but throughout the work.

2. The examples are so selected and arranged that the pupil, from the first, is able to understand and explain the use of every word in them; for, with slight exceptions, the examples of each lesson contain nothing new but the special truth to be taught in that lesson. This work of selecting and arranging, as experienced teachers will realize, has been no light task.

3. Instead of stating principles first, and giving examples afterwards, the new truth to be taught is drawn from the examples themselves.

4. The analysis of sentences is logical rather than grammatical, dealing *primarily* with the *thought;* and with constructions, as *mere conveniences* for *expressing* the thought. Technical terms are, in the main, avoided; and the analysis is soon made general by dropping its minuter parts. Thus the energetic teacher will be enabled to prevent his pupils from losing the *thought* in the intricacies of grammatical analysis,

and to make the thought better understood and appreciated than it could be by the most careful reading without analysis. This is of the utmost importance; for how often the pupil becomes wholly oblivious to the meaning of a sentence while giving its grammatical analysis!

5. An interest is awakened, not only by noticing how admirably the different constructions are adapted to the various modifications of thought, but also by observing the peculiar fitness, force, and beauty of rhetorical figures. The name of the figure, being in itself of little consequence, is made wholly incidental; but the figure is so explained as to show why it is appropriate, and what gives it its chief charm. Thus the learner is given an early introduction to the beauties, as well as to the strength and adaptability, of our language.

6. The essential rules of syntax have been so combined with the parsing as to lose their formality, without any diminution of their force. But few examples of false syntax have been given, for the reason that, in general, more benefit is derived from admiring the good than from criticizing the bad.

7. The ultimate aim of the author has been to cultivate such a love for the study of language as will finally lead to the formation of a correct taste. This accomplished, the best practical results are sure to follow; but without this, rules and definitions will prove of little value. Even the slightest grammatical inaccuracies should, of course, be avoided; yet language may be free from all these, and still fail of its end,—the clear and forcible expression of thought. In language, as in other things, effectiveness should be regarded as the highest proof of excellence.

The writer would take this opportunity to express his appreciation of the many excellent books on English grammar; and as he has rejoiced in the success of other authors, and enjoyed the fruit of their labors, he confidently expects that they will be the first to discover and commend any excellences which this book may contain. At the solicitation of many teachers and students, it is submitted to the public, with the hope that upon thorough trial it will be found to meet at least some wants that have long been felt.

G. H. Bell.

REVISER'S PREFACE

To revise the work of a master is at once a serious and a delicate task. Two chief inducements led the reviser to undertake it; one was his keen appreciation of the superior merits of the method and the matter presented in this book, the other was his deep interest to see grammar become a delightsome rather than an irksome study to our boys and girls. The task has proved a most pleasurable one; and it is the confident belief of the reviser that if the teacher will take pains to acquaint himself thoroughly with the spirit and the method of instruction unfolded in this book, his effort to teach our youth the correct forms and usages of common speech will be more enjoyable and more fruitful than heretofore.

The consensus of opinion gathered from about five hundred letters of inquiry sent out to teachers of experience, was that the entire field of grammar be covered in one volume rather than in a series, and that the revision be based upon the original book published by the author. In this early edition Professor Bell was at his best, being in the prime of his teaching experience, and unhampered in carrying out fully his own ideas in teaching the elements of our mother tongue. While bringing some features of the book more fully up to date, the reviser has sought earnestly to retain the spirit of the "Bell method" throughout, and has been stimulated in this by the solicitude of its friends. The merits of the method have been well stated in the Author's Preface, which should be carefully read and reread.

Too much emphasis cannot be laid upon the fact that the aim of this method is to keep technical work in the background as far as possible, and to put foremost the study and expression of thought. Formality and monotony must be studiously avoided. It is for this reason that the exercise matter is drawn from a great variety of sources, even in the same lesson, and that the student is often sent to good books or magazines for his selections, and is taught to observe the language and life of others about him when required to compose sentences of his own. It is for this reason, too, that the sentences in a

given exercise often vary from the particular theme of the lesson, and illustrate something gone over previously. An occasional composition of a simple nature, and frequent reviews, serve also to give variety and keep up interest. The teacher should feel a responsibility to stimulate thought on a chosen topic before assigning a composition or the writing of sentences required in the seat work. Writing is a much easier task when the mind is filled with fresh, interesting thoughts; and it has the advantage of not being written for its own sake, but to tell something.

No system of diagraming has been introduced, and no system is recommended, since it would be out of keeping with the genius of the natural method; but certain simple devices that do not break up the sentence nor disturb its natural order, are made use of here and there to aid the student to grasp the unitary elements in the structure of the sentence.

The Appendix has been somewhat extended, and should be carefully examined by the teacher that he may make the best use of its contents. Few formal definitions are given in the body of the book, but they are developed and classified in Appendix A, as are also Laws of Form in Appendix B. These, together with the Classification of Parts of Speech, in Appendix I, and the summary of rules for the Use of Capital Letters and for Punctuation, in Appendixes G and H, afford excellent material for reviews and for binding off the pupil's knowledge of what he has studied. Two complete Conjugations and lists of Irregular Verbs and Gender forms, are valuable for reference, while a brief presentation of Letter Writing closes the book, and should not be neglected.

It is too much, perhaps, to expect that this first edition of the revision has gone through without error. It will therefore be regarded by the reviser and publishers as an act of friendship if teachers will call attention to any error they may discover in using the book.

Acknowledgment is hereby made to many friends for helpful suggestions offered during the work of revision.

W. E. Howell.

Washington, D. C., August 1, 1915.

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COUNSEL TO TEACHERS

1. Let your chief aim be to *call out thought.* Talk in such a way as to show at once what a necessity, as well as convenience, our language is. Without urging them to talk, lead your pupils to ask questions and express their views.

2. Do not let your pupils forget, from first to last, that *language is the expression of thought,* and therefore subservient to it. First promote the clearest possible appreciation of the *thought,* and afterwards notice how the clauses, phrases, and words, of the sentence are adapted to the expression of the thought.

3. In order to keep the *meaning* of the sentence continually in mind, require the class to *remember* the shorter sentences, after having them once read, and to analyze and parse them with their books shut.

4. Whenever the analysis or the parsing grows monotonous, bring out the same thoughts by questions, returning, after a few minutes' exercise, to the ordinary method of recitation.

5. Do not neglect the written exercises required as seat work. If the task assigned in the book is too heavy, lighten it; but do not omit it, unless occasionally, and from special causes. Have the work *thoroughly* and *neatly* done; and be sure to read and criticize the papers *yourself.* It is a good plan to mention some of their excellences and defects at the recitation, without betraying the name of the writer.

6. If the examples given for analysis, parsing, etc., are too few in any lesson, add others of your own selecting; if they are too many, use only what you need, but *be sure to be thorough.* It is thought that in some lessons there are so many examples that a part of them may be reserved for reviews and examinations.

7. If in any school there is serious opposition to the form of analysis given in the models, you can bring out the same thing by questions until the prejudice is removed.

8. Do not be too strenuous or exacting in those mere technical forms of parsing that have no practical bearing upon the use of the language. Remember that parsing is only a means to an end, and is valuable only so far as it promotes a correct use and ready interpretation of the language.

English Language

LESSON I

The Study of Language

We are now to begin the study of language. Language is what we use in telling our thoughts. We speak to those who are present, and write to those who are absent. When we think, we think about some **thing**, and when we talk about that thing, we have to name it; so we must have a **name** for everything we talk about.

We talk about the trees, the grass, the flowers, the birds, the sky, the sun; about boys and girls, men and women, dogs and cats, horses and cows; about teachers, preachers, physicians, nurses, editors, and missionaries; about wagons and automobiles, steamers and trains and street cars; about our hopes and fears, our joys and sorrows, our successes and disappointments; and about thousands of other things.

For all these things we must have *names;* and in order that you may see how necessary these names are, we will notice how many of them we use in talking of the commonest things.

EXERCISE

You may give the names of,—

1. The objects in this room.
2. The rooms of a house.
3. Things seen in the street.
4. Articles of furniture.
5. Things that people wear.
6. Things that people ride on.

QUESTIONS

1. Why must we have names for all these objects? — *Because we cannot talk about them without naming them.*
2. What are we studying? — *Language.*
3. How do we use language? — *In telling our thoughts.*
4. How do we tell our thoughts to those who are present?
5. How to those who are absent?
6. When we wish to talk or write about anything, what is it necessary to do? — *Name the thing.*
7. For what, then, must we have names?

SEAT WORK

Write neatly on paper the names of,—

1. Things that are raised in the garden.
2. Things that are raised in the field.
3. Different kinds of fruit.
4. Different kinds of nuts.
5. Tame animals.
6. Wild animals.

Be sure that every word is spelled correctly, and bring your papers to the next class.

LESSON II

Naming and Classifying Objects

1. What use do we have for language?
2. When do we tell our thoughts by writing?
3. What do you expect to learn from these lessons?
4. Can you not talk and write already?
5. Why do you come here to learn what you already know? — *We must learn to speak and write* ***better*** *than we now can.*
6. What kind of words have we found to be very necessary?
7. Why are names so necessary?
8. Without looking on your paper, name as many as you

can of the first list you wrote for today; of the second list; of the third; of the fourth; of the fifth; of the sixth.

9. Why do we need so many names in language? — *When we talk, we must first name the thing about which we wish to talk.*

We will now listen to the reading of each name you have written, spelling as you read.

EXERCISE

Give the names of different kinds of,—

1. Wild birds.
2. Domestic fowls.
3. Trees.
4. Flowers.

CLASSIFYING WORDS

As we continue our study we shall find that all the words in our language have a classifying name, which is used for convenience in referring to them. Most of these classifying names are words that are not used for any other purpose.

1. The first classifying name we shall notice is **noun.** All words used as names are called nouns, for *noun* means *name.*

Find the nouns in the following sentences: —

1. The clock ticks on the wall.
2. Two boys are skating on the ice.
3. The meadows by the roadside were sweet with new-mown hay.
4. Time is money.
5. Fishes draw water through their gills as men draw air through their nostrils.
6. The lost child had yellow hair, blue eyes, and a freckled face.

SEAT WORK

1. Select and copy forty names from your reader.
2. Select and copy ten short sentences from one of your books, and underline each noun in them.

LESSON III

Naming the Parts of Things

Sometimes we wish to speak of the *parts* of objects, and then we need names for those parts just as much as we need names for the objects themselves.

1. What two parts has a broom?
2. What three parts has a pin?
3. What two principal parts has a knife?
4. What do we call that part of the blade that is farthest from the handle?
5. What do we call that part of the blade that is nearest to the handle?
6. What other parts of the blade can you name?
7. What do we call the thin coat that covers an apple?
8. What do we call the central part?
9. What do we call the part that is between those just named?
10. What do we call the part that fastens the apple to the tree?
11. What do we call the part just opposite the one last named?
12. What part of an apple is called the pulp?
13. What does the core contain?
14. Name the parts of a wooden pail.
15. Name the parts of a plow.
16. What parts of a wagon can you name?
17. Name the parts of a clock.

EXERCISE

Find a wagon somewhere, and look over its principal parts. If you have none at home, go to a neighbor or to a blacksmith shop or implement store or express company, and ask the

owner or driver to tell you the names and uses of any parts you do not already know.

SEAT WORK

Write about wagons, naming and describing their parts, and telling what purposes they serve. Draw a neat line under every noun. Be careful to spell every word correctly.

LESSON IV

Parts of the Human Body

Our body is the most wonderful piece of work that God has made. When David thought upon his body, he wrote, "I will praise Thee; for I am fearfully and wonderfully made." Read Gen. 2:7, and you will see how man was made.

The body has so many parts you will want to learn some of their names, though you know many of them already.

QUESTIONS

1. What are the principal parts of the human body? — *Head, trunk, and limbs.*
2. What are the principal parts of the head?
3. What name is given to the bony wall that protects the brain?
4. What is that part called which covers the skull?
5. What grows upon the scalp?
6. Name the parts of the face.
7. Name the parts of the mouth.
8. What are the principal parts of the trunk? — *Chest, abdomen, hips, breast, sides, back.*
9. What does the chest contain?
10. Name the different parts of the arm.
11. Name the parts of the leg.

12. What names are given to the different parts of the hand?

13. What names are given to the different parts of the foot?

14. What parts of the body are most used?

15. Which are more useful, the hands or the feet?

16. Which could you bear better, to be blind or to be deaf? Why?

17. Tell some things that can be done with the hands.

18. For what purposes are the eyes chiefly used?

EXERCISE

Get a book or chart on physiology, and look at the pictures and names of various parts of the body. Notice also what is said about the use of some of these parts. Ask your father or mother to tell you about some of them.

SEAT WORK

Write something about the most important parts of the body and their uses. Begin the first word of each sentence with a capital letter, and put a period at the close of each sentence, unless it is a question or an exclamation. Do not forget to cross the t's and dot the i's, and be sure to spell every word correctly.

THOUGHT GEMS

The body is a temple in which God desires to dwell. It must be kept pure, the abiding place of high and noble thoughts.— *Mrs. E. G. White.*

Let thine heart keep my commandments: for length of days, and years of life, and peace, shall they add to thee.— *Bible.*

LESSON V

Geographical Names

As you answer the questions, I will write on the blackboard the names you give me.

QUESTIONS

1. What do we call a body of water that is surrounded by land?
2. What do we call a point of land that extends into the sea?
3. What name do we give to a large stream of water?
4. What do we call very small streams?
5. What do we call a body of land with water all around it?
6. What do we call a very high ridge of land?
7. In what State do you live?
8. What other States can you name?
9. Which is the largest river in the world?
10. Which is the longest?
11. What other rivers can you name?
12. What countries?
13. What city is the capital of this State?
14. What is the capital of the United States?
15. Name other cities.

Each of these names of cities, rivers, States, etc., must begin with a capital letter, as you see on the blackboard.

EXERCISE

Get a geography or a map or a globe and find the different things we have talked about, noticing their names and how they are spelled.

Go out into the fields or parks, and see if you can find in nature some of the things you have learned about in geography.

SEAT WORK

Write names of,—

Lakes, oceans, seas, gulfs, bays, counties, townships, villages.

Be very careful about the spelling and the use of capital letters in your writing.

LESSON VI

Class Names and Individual Names

Get ready to copy names as fast as I write them on the blackboard.

1. Give me names of boys.

2. Give names of girls.

3. If several boys were playing on the ice, and I should say, "A *boy* fell," could you tell which boy I meant? If I should say, "*John* fell," could you tell which one I meant?

4. If I should say, "A *girl* is singing," could you tell which particular girl I meant? Could you, if I should say, "*Ellen* is singing"?

5. If I should say, "My uncle lives in a *city*," could you tell what city I meant? Could you tell, if I should say, "He lives in *Boston*"?

6. Can *boy* mean any boy? Can *city* mean any city? Can *Andrew* mean any boy? Can *Detroit* mean any city?

7. If I should say, "A *pupil* is careless," could you tell which one of this class I meant? Could you if I should say, "*Jane* is careless"?

8. We may use the noun *merchant* in speaking of any one of the class of men called merchants; *friend,* in speaking of any one of our friends; *doctor,* in speaking of any one of that class; and *teacher,* in speaking of any one of the class of persons who teach.

But if we wish to speak of some *particular* merchant,

friend, doctor, or teacher, we have to use a different kind of noun; such as, *Mr. Ford, Dr. Palmer, Miss Boardman.*

9. So we may use the noun *island* in talking of any one of that class of things; *village,* in speaking of any village.

But if we wish to talk about a *particular* island or village, we must use a different name; such as, *Borneo, Bloomfield.*

2. A noun like *friend* or *village* that may be applied to any one of a class is called a **common noun;** that is, *friend* is a name common to all persons of that class, or we may say it is shared in common by all friends.

3. A noun that means some particular one of a class, like *Borneo,* is called a **proper noun;** that is, *Borneo* is a name which is the property of a particular island, and can be used properly of only this one.

EXERCISE

1. Give a proper noun that names a person. Give a proper noun that names a place. Give a common noun that names a place; a person.

2. Tell which of the following nouns are common and which are proper: —

Niagara, lake, corn, John, paper, map, Boston, hill, Ellen, wheat, gold, Detroit, Italy, knife, mountain, Alabama, book, Mexico, vase, field, Johnson, Lowell, car, chalk, bread, ice, snow, sugar, Iceland, apple, glass, Mary, Maine, lily, house, Montreal, Hudson River, Casco Bay, Bay of Fundy, Elk Rapids, song, poetry, flowers, Harper's Ferry, Glenn's Falls, Lake of the Woods, Mountains of the Moon.

NOTE.— Names of substances, such as gold, chalk, snow, etc., are classed among the common nouns.

SEAT WORK

1. Select and copy neatly from your other books twenty-five common nouns in one group, and twenty proper nouns in another group.

2. Write twenty-five common nouns of your own in one group, and twenty proper nouns in another group.

LESSON VII

Initial Letters

We will now give attention to the list of nouns given and prepared in the last lesson.

4. The first letter of a word is called the **initial** letter of that word; for *initial* means *beginning.*

What kind of initial letter have the common nouns? With what kind of letter does each proper noun begin?

Some nouns in common use begin with a capital letter, such as the names of the *months,* the names of the *days of the week,* and the names of *tribes, races, political parties, etc.*

EXAMPLES.— January, May, Monday, Wednesday, Choctaws, Circassians, Democrats.

But the names of the seasons take a small initial.

EXAMPLES.— The four seasons of our year are spring, summer, autumn, winter.

EXERCISE

Write the following nouns correctly: —

andrew, Baltimore, Nation, country, london, plain, Desk, moses, Ida, Map, book, Boston, detroit, emma, a Lord and Lady, england, europe, ocean, peninsula, Cataract, forest, Richmond, levi, Riches, buffalo, a Buffalo, cleveland, Moscow, paris, peru, poverty, Silver, sorrow, Gratitude, virtue, goodness, friday, Winter, jews.

SEAT WORK

Write the following sentences correctly: —

1. My Friend Arthur is in brazil.
2. He expects to start for Home on the first tuesday in july.
3. One day in early Spring, philip, jane, and lucy went into the woods to gather wild Flowers.
4. naples is a beautiful City in Italy.
5. The shortest Days of the year are in december.
6. september, October, and november are called the Autumn Months.

7. The grand divisions of the eastern continent are europe, asia, and Africa.

8. The warmest season of the year is called summer.

9. The first day of the week is called sunday.

10. in the valley of Elah, david, the young Shepherd, fought with goliath, the Giant of gath.

11. The democrats and the republicans are the leading parties in our country.

12. The sioux are a warlike tribe.

LESSON VIII

Proper Names Consisting of Two or More Words

5. When a common noun is used with a proper noun, or when two common nouns are used together, to name a person or place, each noun usually has a **capital initial.**

EXAMPLES.— Gulf of Mexico, Hudson's Bay, Cape Ann, Captain Brown, Colonel Shaw, Otter Creek, Isle of Man.

EXERCISE

1. Write the following names correctly: —

Cape cod, Staten island, elijah, river, columbia river, bay, casco bay, Lake, house, Horse, lake Geneva, michigan city, mount Washington, bay of panama, gulf of Darien, Mount Holyoke, boston harbor, Hampton roads, shenandoah valley, Washington Prairie, Straits of magellan, florida Peninsula, isthmus of suez, Cape of Good Hope, Victoria land, london Bridge, moosehead lake.

2. Write the following sentences correctly: —

1. The odd fellows have built a hall at silver creek.

2. Malays and indians, as well as negroes, have a dark complexion.

3. The picts and scots were tribes of ancient britain.

4. The waldenses reside in the valleys of piedmont.

NOTE.— It is customary to begin *negroes* and *heathen* with a small letter.

SEAT WORK

Write two paragraphs on what you have learned about common and proper nouns.

LESSON IX

Number

Tell which words in the following sentences are nouns: —

1. A river is a large stream of water.
2. The tall pine waves in the wind.
3. The mountain and the squirrel had a quarrel.
4. The robin and the wren are flown, and from the shrubs the jay;
   And from the wood top calls the crow through all the gloomy day.

How would you change the noun *river* to make it mean more than one river? What change would you make in the noun *stream* if you wanted to speak of more than one stream?

In sentences 2 and 3 how would you change each noun to make it mean more than one?

What noun in sentence 4 means more than one? How would you change it to make it mean only one? How would you change each of the other nouns to make it mean more than one?

Which of the following nouns name only one thing? Which of them name more than one thing?

Tree, men, field, children, lake, brooks, pebbles, flute, harps, chains, bonnet, willow, kitchen, tongue, face, village, leaf, crosses, castle, violets, garden, park, sword.

Give other nouns that name just one thing. Others that name more than one.

6. When a noun names just one thing, *a single object,* it is said to be in the **singular number;** but when it means more than one thing, it is said to be in the **plural number;** for *plural* means *more than one.*

It is important for us to know the number of a noun, for certain other words used with it must be in the same number.

EXERCISE

1. Which of the following nouns are in the singular number, and which in the plural?

Valley, picture, stones, doors, vase, lamp, tents, boat, rocks, vines, curtain, pinks, paths, man, sky, sphere, homes, life, scenes, world, seasons, herd, flock, stoves, schools, mob, clouds, family, woodlands, swarm, armies, shores.

2. Describe each of the nouns above, and change its number, as in the following model.

MODEL

Valley is a noun, common, singular number; its plural is *valleys*.

SEAT WORK

Copy the following sentences. Put *C* under every common noun and *P* under every proper noun. Draw one line under every noun in the singular number, and two under every noun in the plural number.

1. The vessel brought tea from China, tigers and elephants from India, parrots, bananas, and coffee from Brazil, and sugar from Cuba.
2. At the door on summer evenings sat the little Hiawatha.
3. With the ebb of the tide, the ships sailed out of the harbor.
4. Day after day, in the gray of the dawn, plodded the German farmer, with flowers and fruits for the market.

THOUGHT GEMS

"The roses speak of the Rose of Sharon,
The lilies of Christ of the vale;
And every sweet flower unfolds his power,
And his love that never can fail."

"I am glad to think
I am not bound to make the world go right,
But only to discover and to do
With cheerful heart the work that God appoints."

LESSON X

Collective Nouns

Examine the list of nouns in Lesson 9, and tell which of them name collections of objects.

7. Names of *collections* are called **collective nouns.**

EXERCISE

1. Which of the following nouns are collective?

Houses, assembly, plains, council, rivers, soldiers, army, torrents, band, voices, forests, company, senate, sailors, regiments.

2. Is soldiers a collective noun? Why not? — *Because the word soldiers does not necessarily name a collection of objects; the soldiers may be in different places far apart.*

3. Would the soldiers make an army unless collected together in one place?

4. What other collective nouns can you give?

5. While I read from another book, tell me when I come to a collective noun.

SEAT WORK

In making the following lists, select half of the nouns from some good book, and think of the other half yourself: —

1. Make lists of common nouns in both numbers, putting the singular nouns in one column, and the plural in another.

2. Make a list of collective nouns in both numbers.

3. Make a list of proper nouns in the singular number.

4. Can you make out a list of proper nouns in the plural number?

NOTE. — It is important to recognize a collective noun, for this helps in determining the number of words used with it.

LESSON XI

Formation of the Plural

1. Examine the nouns below, and notice how the plural is formed. The dark, broad-faced letters show what has to be added to the singular noun to make it plural.

Singular	*Plural*	*Singular*	*Plural*
time	time**s**	gas	gas**es**
hill	hill**s**	hiss	hiss**es**
loom	loom**s**	box	box**es**
window	window**s**	piece	piec**es**
roof	roof**s**	maze	maz**es**
hand	hand**s**	wish	wish**es**
tree	tree**s**	arch	arch**es**
lake	lake**s**	barge	barge**s**

2. How are the plurals formed for the first column? Does the addition of the **s** increase the number of syllables?

3. How are the plurals formed for the third column? Does the addition of **es** increase the number of syllables?

4. Can you tell any reason why **es** should be added to these words instead of adding **s** as for the first column?

Add **s** instead of **es** to each of the words in the third column, and then try to speak the words thus formed, without increasing the number of syllables.

5. Try to speak the word *fox**s**.* Speak *gas* and *gas**s**,* and see what difference you can make in the two words. Try to speak the words *lash**s**, match**s**, waltz**s**, tax**s**, glass**s**,* each in one syllable.

8. By these experiments we see that when a noun ends in the sound of **s, j,** or **z, sh** or **ch,** we cannot easily add **s** without forming a new syllable, and that is the reason why we add the syllable **es** to such nouns.

6. The letter *x* sounds like *ks,* so any noun that ends in *x* really ends in the sound of *s.* Nouns ending in *ge* end in

the sound of *j*, for the *g* is soft, and the *e* is silent, as it is also in *piece, maze,* and many other words.

Silent **e** at the end of a word is dropped before adding **es,** as it always is before any syllable beginning with a vowel.

EXERCISE

1. Which of the following nouns form the plural by adding **s?** Which by adding **es,** and why?

Council, ocean, march, flood, bush, mountain, topaz, cage, lens, ax, hedge, lace, case, field, atlas, town, race, ridge, conscience, forest, porch, adz, plain, prairie, lynx.

2. Why are the following plurals improper?

Watchs, cloudes, taxs, bookes, dishs, inchs.

3. Correct the plurals under 2.

SEAT WORK

Change the number of the nouns in the following sentences, making such other changes as become necessary by the change in the number of the nouns: —

1. Every porch and arch of the church was highly ornamented.
2. Sword and shield, mace and battle-ax, lay together in a confused heap.
3. Chart and compass, book and atlas, were alike unknown.
4. A dried fish hung from the ridge of the wigwam.
5. Every ray of the setting sun gilded the bush with burnished gold.
6. As the gondola passed under the bridge, my attention was attracted by a sudden splash, and when I turned my face, the gondolier had disappeared.
7. A fox leaped over the fence, and hid beneath a branch of hemlock.
8. Consider the lilies, how they grow.
9. A merry heart doeth good like a medicine.
10. Wisdom's ways are ways of pleasantness, and all her paths are peace.

LESSON XII

Nouns Ending in Y and in O

REVIEW

From Lesson 11 we learned,—

1. That the general and most used way of forming the plural is by adding **s** to the singular.

EXAMPLES.— Boat, boats; plum, plums; cork, corks.

2. That in nouns whose final sound does not unite well with **s,** we insert an **e** before the **s** to make the pronunciation easy and smooth, thus forming an extra syllable, and causing the real ending to appear as **es.**

EXAMPLES.— Bunch, bunch**es**; blush, blush**es**; class, class**es.**

3. That when a noun ends in silent **e,** the **e** is dropped, as it usually is before a syllable beginning with a vowel; as, *love, lov-ing, lov-able.* This makes it necessary to add **es** for the plural, which, in nouns like those belonging under 2 above, forms an extra syllable; as, *face, faces; rose, roses.* In other nouns ending in silent **e** no extra syllable is formed; as, *stone, stones; care, cares.*

INSTRUCTION

Notice how the plural is formed in these nouns:—

Singular	*Plural*	*Singular*	*Plural*
valley	valleys	lady	ladies
play	plays	duty	duties
monkey	monkeys	sky	skies
boy	boys	balcony	balconies

The nouns in the first column all form their plural by the general rule,— adding **s,** as shown in the second column. But the nouns in the third column change the **y** to **ie** (the

old-fashioned spelling) before adding **s,** as shown in the fourth column.

These different ways of forming the plural of words ending in *y* are caused by the different kinds of letter that come before the *y*. In *valley, play, monkey,* and *boy* the letter just before the *y* is a *vowel,* so the *y* is left unchanged; but in *lady, sky, duty,* and *balcony* the letter just before the *y* is a *consonant,* so the *y* is changed to *ie* before adding **s.**

9. The only thing, then, you really have to remember about nouns ending in **y,** is that when the letter just before **y** is a **consonant,** the **y** must be changed to **ie** before adding **s;** for all others, follow the general rule.

Notice how these nouns form their plural: —

Singular	*Plural*	*Singular*	*Plural*
cameo	cameos	potato	potatoes
folio	folios	cargo	cargoes
seraglio	seraglios	volcano	volcanoes

Observe that the words in the first column form their plural in the regular way, as shown in the second; but that those in the third column add **es,** as shown in the fourth. Observe also that the words in the first column all have a vowel just before the **o,** while those in the third have a consonant just before **o.**

10. This makes the rule for nouns ending in **o** the same as for nouns ending in **y:** When the **o** is **preceded by a consonant, es** is added, though without forming an extra syllable; in other cases follow the general rule.

EXCEPTION.— Some of our nouns ending in **o** are taken directly from other languages. Such nouns form their plural by adding **s** instead of **es.**

EXAMPLES.— Halo, halos; lasso, lassos; solo, solos.

But when they have been long and familiarly used in our language, they generally form their plural like ordinary Eng-

lish nouns. With regard to some of these nouns, however, custom is not uniform, even among good scholars, some preferring the plural formed by adding **s**, and others the plural formed by adding **es.** For example, the plural of *domino* may be *dominos* or *dominoes;* of *portico, porticos* or *porticoes;* of *memento, mementos* or *mementoes; etc.*

EXERCISE

1. Which of the following nouns form the plural by adding **s?** Tell how the plural of each of the other nouns is made: —

Echo, forest, volley, sky, flood, chimney, pony, volcano, sash, tax, adz, torch, larch, watch, folio, grace, bay, country, pulley, cage, hippopotamus.

2. Correct the following plurals: —

Flys, bushs, tornados, monkies, berrys, folioes, countys, monies, chimnies, cherrys, boy's.

SEAT WORK

Rewrite the following sentences, changing the number of the nouns in italics, and making such other changes as become necessary by the change of the noun: —

1. *Bridges* with several *arches* spanned the limpid *streams* at the bottom of the narrow *valleys.*
2. A *fairy* dances about the *marsh.*
3. A *tomato* is under the *dish.*
4. With *torch* in hand, we traveled on through *porch* and *arch.*
5. A *face* peeped over the *wall.*
6. An *emu* is taller than a *crane.*
7. A *volcano* belches forth a *mass* of liquid rock.
8. He writes a *folio* in an *hour.*
9. The *hero* boldly dispatched the *mosquito* that had annoyed the *lady.*
10. The rocks on the opposite shore gave a distinct *echo* of the *waltz* played by the *mulatto.*
11. The *rhinoceros* is not a *native* of this *country.*
12. A *gnu* is sometimes called a horned *horse.*

LESSON XIII

Nouns Ending in F and in Fe

QUESTIONS IN REVIEW

1. How do nouns ordinarily form their plural?

2. What nouns add the syllable *es* to form their plural? Give examples from the sentences on the paper just written out in the previous lesson.

3. How do nouns ending in *y* make their plural?

4. How do we make the plural of nouns ending in *o*?

5. When we add *es* to a noun ending in *o*, do we increase the number of its syllables?

6. What may be said of the plural of foreign nouns?

11. The following nouns ending in **f** form the plural by changing **f** to **ve** before adding **s**: —

loaf	thief	shelf	half	leaf	wolf
self	sheaf	beef	elf	calf	wharf

NOTE.— *Wharf* has two ways of making its plural,— *wharfs* and *wharves*. When *staff* means a stick, its plural is *staves;* but when it means a group of officers, its plural is *staffs*. As a rule *f* is changed to *v* when it makes the enunciation of the word smoother and easier.

12. Some nouns ending in **fe** change the **f** to **v** before adding **s;** as, *knife, knives; wife, wives; life, lives.*

13. The plural of letters, signs, figures, and words mentioned merely as words, is formed by adding the *apostrophe and s* **('s).** The use of the apostrophe here is to avoid confusion. If we should add only *s* to *a* or *i* or *u,* for example, the result would be the words *as, is,* or *us,* instead of the plural of the letters as intended.

EXAMPLES.— You are careless about dotting your *i's* and crossing your *t's*. There are too many *and's* and *me's* in your composition. Your *9's* and *+'s* are neatly made.

EXERCISE

1. Change the number of the following nouns, and use their plurals in sentences of your own: —

Roof, thief, chief, fife, life, strife, leaf, grief, sheaf, gulf, wolf, shelf, waif, wife, puff, hoof, bluff, I, but, p, 5, +.

2. Write the following sentences correctly: —

1. Two Chieves lay upon the fallen leafs.
2. Ahs and Ohs are found in almost every line.
3. There are some bookes on my shelfs that have been much read; such as, the lifes of Great men, the voyages of Columbus, captain cook, commodore Kane, and the conquest of mexico by cortez.
4. As soon as the wolfs had devoured the sheep, they attacked the calfs.
5. Printed 9es look somewhat like 6es inverted.
6. His ors and buts came so often that all began to laugh.

SEAT WORK

Write sentences containing the plurals of the following words, letters, and signs: —

Knife, sheaf, hoof, half, life, wharf, thief, grief, 7, *, p, q.

LESSON XIV

Peculiarities in Number

LISTS FOR REFERENCE

LIST 1. Some nouns have very **irregular** ways of forming their plural.

EXAMPLES

Singular	*Plural*	*Singular*	*Plural*
man	men	foot	feet
woman	women	tooth	teeth
child	children	goose	geese
ox	oxen	mouse	mice

LIST 2. Some nouns have **no plural** in ordinary usage.

EXAMPLES

gold	wheat	chalk	tar
silver	rye	ice	hemp
copper	corn	clay	vinegar
tin	glass	flesh	gratitude
lead	wood	mortar	darkness

REMARKS.— Some nouns of this class may take the plural form to denote different kinds of the same substance.

EXAMPLES.— 1. Most of the *wines* now in market contain very little of the juice of the grape. 2. Vegetable *oils* are the most wholesome.

Others take the plural form when the name of the material is used to name the things made of it. So the glazier has *tins* for fastening panes of glass, the housewife has *tins* for baking purposes, the printer has his *leads*, the old man puts on his *glasses* to read, the hunter uses his field *glasses* to locate game, squirrels live in the *woods*, and cents are sometimes called *coppers;* but in their ordinary use the words given above, and many others, have no plural form.

LIST 3. Some nouns have **no singular.**

EXAMPLES

annals	clothes	oats	scissors
ashes	dregs	pincers	shears
bitters	eaves	nippers	snuffers
breeches	embers	riches	stairs
cattle	wages	remains	stilts
suds	thanks	tongs	victuals

REMARKS.— Some of these words, such as *dregs, embers, oats, nippers, stairs, stilts, wages,* are in a few instances and with some meanings used in the singular number, but such uses are very rare. *Molasses,* although plural in form, is regarded as singular.

LIST 4. Some nouns have the **same form in both numbers;** that is, whether singular or plural in meaning.

EXAMPLES

sheep	species	couple	salmon
deer	series	bellows	odds
swine	means	wages	gallows
quail	apparatus	shad	mathematics

LIST 5. Nouns are sometimes **plural in meaning,** although **singular in form.**

EXAMPLES

fish	yoke	ton	brace
pike	dozen	head	cannon
pair	score	sail	shot

LIST 6. Some nouns have **two plurals with different meanings.**

EXAMPLES

Singular	*Plural*
penny	pence or pennies
brother	brothers or brethren
fish	fish or fishes
die	dies or dice
index	in'dexes or in'dicēs
cherub	cherubs or cherubim

REMARKS.— We use *pence* to denote a sum, or so much in value; and *pennies* to denote separate pieces of money.

Brothers denotes those of the same family; *brethren,* those of the same society.

We use *fishes* to denote separate individuals; but *fish* to denote quantity or the species.

Dies are stamps for coining; *dice* are small cubes for playing games.

Indexes are tables of contents or reference; but *in'dicēs* are algebraic signs.

Cherubs are beautiful children; *cherubim* are angels.

List 7. Most **compound words** form their plural by changing only that part which is described by the rest.

EXAMPLES

Singular	*Plural*	*Singular*	*Plural*
bookcase	bookcases	brother-in-law	brothers-in-law
windowpane	windowpanes	hanger-on	hangers-on
stepfather	stepfathers	pailful	pailfuls
toothbrush	toothbrushes	forget-me-not	forget-me-nots
man-of-war	men-of-war	court-martial	courts-martial

Authorities differ as to whether certain compound terms should be written together without a hyphen, with a hyphen, or separately. In case of doubt consult the latest dictionary.

List 8. In a few compound words the **two nouns** are so nearly **equal in importance** that both are changed in forming the plural.

Examples.— Manservant, menservants; woman servant, women servants; Knight Templar, Knights Templars.

List 9. **A name and a title** are often united to form a proper noun. With respect to the plural of such compounds, authorities are not agreed. It is generally conceded, however, that the word which, in any given instance, conveys the leading thought, and is therefore to be made more prominent, is the one to be changed in forming the plural. The following may be of some service: —

EXAMPLES

Singular. Dr. Hoyt.

Plural. The two Dr. Hoyts, or the Doctors J. and L. P. Hoyt; or the two Doctors Hoyt, in distinction from the Professors Hoyt or the unclassified Hoyts.

Sing. Miss Latham.

Plu. The two Miss Lathams, or the Misses Ellen and Jane Latham; or the two Misses Latham, in distinction from the Messrs. Latham.

Sing. Mrs. Chatterton. *Plu.* The Mrs. Chattertons.

LIST 10. The following nouns ending in **o** after a consonant, on account of their **foreign origin,** commonly have their plural made by the addition of **s** only.

albino	fresco	memento	proviso
canto	halo	octavo	quarto
duodecimo	lasso	piano	sirocco
solo	stiletto	tyro	zero

LIST 11. **Foreign nouns** sometimes retain their foreign plurals.

EXAMPLES

Singular	*Plural*	*Singular*	*Plural*
antithesis	antitheses	bandit	banditti
analysis	analyses	beau	beaux
axis	axes	genus	genera
basis	bases	cherub	cherubim
ellipsis	ellipses	larva	larvæ
emphasis	emphases	minutia	minutiæ
oasis	oases	nebula	nebulæ
parenthesis	parentheses	vertebra	vertebræ
focus	foci	miasma	miasmata
fungus	fungi	magus	magi
calculus	calculi	stimulus	stimuli
synopsis	synopses	terminus	termini
synthesis	syntheses	proboscis	proboscides

Some of these nouns have also a regular English plural; for example, *beau, bandit, focus, fungus, cherub.*

EXERCISE

Correct the following sentences: —

1. We saw five deers quietly feeding in the Park.
2. Gallies were once used in the navys of some countrys.
3. The book cost two pounds seven shillings and six pennies.
4. My uncle has several bellowses in his shop.
5. The fishing Companys caught fifteen barrels of shads.
6. I like algebra better than any other mathematic I ever saw.
7. To what specie does that Plant belong.

8. The prophet elisha was plowing with twelve yokes of oxes.

9. My two brethren, Joseph and Marius, were both under five years of Age.

10. The ice was so heavy that it broke the eave on the West side of the house.

SEAT WORK

1. Correct the following words, and then use each word properly in a sentence, preserving the meaning that seems to be intended here: —

Serieses, tong, scissor, apparatuses, swines, snuffer, victual, folioes, lilys, skies, chimnies, deers.

2. Write the following sentences correctly: —

1. Don't scatter an ash on the floor?
2. The bow of one snuffer is broken.
3. We bought five dozens of Peaches.
4. He sold two barrel of fishes?
5. We pasture forty heads of cattle.
6. The man is four scores and ten years old.
7. People knew nothing of such apparatuses in those days.
8. Molasses are brought from the west india islands.
9. The news are that there is ice in the gulf of mexico.

LESSON XV

Gender

Read down each of these three columns of words: —

man	woman	box
boy	girl	tree
uncle	aunt	house
lion	lioness	brook
ox	cow	field
tiger	tigress	mountain

1. Which of these words are names of *males?* Which are names of *females?* Which are names of objects that have *no sex?*

2. What other names of males can you give? What other names of females? Of objects that have no sex?

14. Names of males are said to be in the **masculine gender;** names of females, in the **feminine gender;** and names of objects that have no sex, in the **neuter gender,** since they are neither masculine nor feminine, and *neuter* means *neither.*

EXERCISE

1. Give proper nouns in the masculine gender; in the feminine gender; in the neuter gender. Give common nouns in the masculine gender; in the feminine gender; in the neuter gender. Change the number of each.

2. Give the gender of the following nouns: —

Matron, master, mother, James, book, uncle, map, niece, youth, brother, landlady, nun, Nancy, priest, monk, girl, London, rose, bird, son, hero, negro, goose, man, duke, queen, wagon, spinster.

3. Go through this list of words, and change the gender of all the nouns that can be so changed.

4. Tell which of the nouns in the list above are common and which are proper; which are in the singular number and which in the plural.

5. Change the number of each.

SEAT WORK

1. Take up each of the following words separately, and tell in writing, (1) whether it is a common or a proper noun, (2) its number, (3) its gender. (See model below.)

Hero, countess, maid, wife, nephew, daughter, bride, governor, witch, lord, bachelor, Josephine, lad, husband, Philip, widow.

MODEL

Hero.— Noun, common, singular, masculine.

2. Do the same with the nouns in the exercise above.

LESSON XVI

Peculiarities in Gender

If I should say, "My cousins came to see me yesterday," could you tell whether they were men or women, boys or girls? If I should say, "My pupils are kind," could you tell their sex?

So we see that there are nouns which, although they are applied to persons, do not distinguish their sex; that is, they do not show whether the persons are males or females; for *cousins* or *pupils* may be either males or females, or they may be of both sexes; that is, some of them may be boys, and some girls; some may be men, and some women.

Just so it is with *friends, associates, parents, children, people, teachers, etc.*

EXERCISE I

1. Change the number of the nouns given above. Does their singular form distinguish sex any better than their plural does?

2. Give other names that are applied to persons without distinguishing their sex.

INSTRUCTION

Nouns that distinguish sex are called *gender nouns.* When a noun does not distinguish sex, it is as well to say nothing about its gender; but if we do refer to the gender, it is better simply to say that the noun does not distinguish sex.

The word *poet* applies to men and women alike; but when it becomes necessary to distinguish which it is, we may use the term *poetess.* So we use *lion, horse, dog,* without regard to sex, unless it is particularly necessary to make a distinction. For the purpose of making this distinction in special cases, we have the feminine forms, *lioness, mare, bitch.*

Sometimes the *feminine* form is used to denote both sexes. For instance, we speak of *ducks* or *geese* without regard to sex; but if we wish to make a distinction, we use a different word for the male. What is the masculine gender of *goose?* Of *duck?*

The sex of young children, and of lower animals, is often disregarded. EXAMPLES.— *The child cries because* ***it*** *is hungry. The mole makes* ***its*** *path underground.*

15. Nouns **distinguish gender** in three different ways: —

1. By **different words.** EXAMPLES.— *Boy, girl; uncle, aunt; king, queen.*

2. By **different endings.** EXAMPLES.— *Tiger, tigress; hero, heroine; governor, governess.*

3. By **prefixing or affixing** other words. EXAMPLES.— *Manservant, maidservant; peacock, peahen.*

XERCISE II

1. Select the nouns in the following sentences, tell whether they are common or proper, and give their number and gender, following the model in Lesson 15. Correct all mistakes.

1. The lost ponys were found in the valley, feeding among the Turnips and potatos.

2. Three vollies were fired upon our enemys, and the echos went ringing through the forest.

3. Uncle John told a tale of elfs that ride by night.

4. Her parents dwelt beside a glen.

5. The frost makes white flowers, with crystal leaf and stem, that grow in clear november nights.

6. The winter buried the earth in snow, as Autumn winds bury the forest floor in heaps of leafs.

2. Change the number of all the common nouns in the sentences above, and the gender of all the gender nouns.

SEAT WORK

Review the first twelve lessons so as to be able to answer the questions in the next lesson.

LESSON XVII

Review Exercise

1. What is language?
2. When do we use spoken language?
3. When do we use written language?
4. What class of words is indispensable in language?
5. Why are names so important?
6. What are all names called?
7. Give examples of nouns used to name parts of objects.
8. Give examples of nouns used to name persons; places.
9. What do we call a noun that may be applied to any one of a class of things?
10. Give examples.
11. What do we call a noun that is used to distinguish a particular thing from all others of the same kind?
12. Give examples.
13. With what kind of letter should common nouns begin? Proper nouns?
14. Give examples of proper names consisting of more than one word; such as, George Washington, Staten Island, Lake of the Woods.
15. Write these names upon the blackboard, giving them their proper initials.
16. What is an initial letter?
17. What kind of initial should be given to the names of the months? The seasons? The days of the week? Political parties? Religious sects; such as, *Methodists, Baptists, Presbyterians?*
18. How should the first word of a sentence begin?
19. What mark should be put at the close of a sentence?
20. What mark should be put after a question?
21. Write a sentence that should have a period after it.

22. Write one that should have a question mark after it.

23. Give examples of nouns in the singular number. In the plural number.

24. What is commonly done to the singular noun to make it plural?

25. What do we do when *s* will not unite with the last sound of the singular noun?

26. With what sounds will the sound of *s* not unite?

27. Give examples of singular nouns that add *es* to form their plural.

28. How do we form the plural of nouns ending in *o*?

29. If a noun ending in *o* is one that has been taken from some other language, how does it commonly form its plural?

30. How do we form the plural of nouns ending in *y*?

SEAT WORK

Review further the plural number and the gender of nouns.

LESSON XVIII

Review Exercise

1. How do we form the plural of *wolf? knife? chief? shelf? leaf? fife? roof?*

2. What is the plural of *ox? foot? goose?*

3. Give some nouns that have no plural form. Some that always have the plural form.

4. What word would you use in speaking of more than one *sheep?* Of more than one *yoke* of oxen? Of a number of *cattle* of different kinds?

5. What is the singular number of *species? series? means? mathematics?*

6. What is the plural number of *apparatus? couple? gallows?*

7. How many plurals has *penny?*

8. When do you use each one of these plural forms?

9. What are the plural forms of *brother?*

10. When do we use each?

11. How do most compound words form their plural?

12. What is the plural of *toothbrush? handful? apple tree? brother-in-law? manservant?*

13. How would you form the plural of *Mrs. Clark? Miss Johnson?*

14. How is the plural of *solo* commonly spelled? *zero? stiletto?*

15. What is the plural of *oasis? focus? genus?*

16. Why do these nouns form their plural in such unusual ways?

17. In what three ways are nouns changed to show their gender?

18. Give examples of each.

EXERCISE

Correct all mistakes in the following words and sentences: —

1. Heros, navys, lynxs, pullies, dutys, folioes, gnus.

2. Most of the oranges sold in the united states are from the west india islands, and from the countrys bordering on the mediterranean sea.

3. The states which border on the gulf of Mexico yield large quantities of cotton.

SEAT WORK

Classify the nouns in writing, according to the model in Lesson 15: —

1. Nauhaught the Indian was a deacon.

2. My brother Nathan was a soldier in the war.

3. The empress Eugenia is said to be a kind woman.

4. Lucy Marvin, the only sister of Peter Cook, is a seamstress.

5. Nathaniel, her son, chops her wood, and goes on errands for the neighbors.

LESSON XIX

Qualities

Name things that are white; things that are smooth; things that are cold.

Name something that is both white and cold; something that is both smooth and white; something that is cold and smooth.

When you said, "Chalk is white," you told a **quality** of the chalk. When you told me that ice is both smooth and cold, you told *two of the qualities of ice*.

EXERCISE

1. Tell a quality of iron, of glass, of lead, sugar, flowers, gold, clouds, grass, trees, John, Mary, savages.

2. I will now write on the board some of the sentences which you have just made. See that I have every word spelled correctly.

1. Iron is strong.
2. Glass is transparent.
3. Lead is heavy.
4. Sugar is sweet.
5. Flowers are beautiful.
6. Gold is valuable.
7. Clouds are fleecy
8. Grass is green.
9. Trees are tall.
10. John is kind.
11. Mary is modest.
12. Savages are warlike.

3. Answer the following questions in regard to each of the sentences above: —

Which word names the thing that has the quality?

Which word shows the quality?

Which word affirms the quality of the thing?

SEAT WORK

1. Treat the nouns above as in Exercise 2 in Lesson 16.

2. Write twenty sentences, and in each of them name something and tell a quality of it, just as we have done today.

LESSON XX

Classifying the Qualities of Objects

1. Tell me what qualities apples may have, while I write the quality words on the blackboard.

2. Which of these quality words tell something about the size of apples?

3. Which of them describe the shape?

4. Which tell about the taste, or flavor?

5. Which describe the surface? Which the color? Which the condition?

We will now arrange these words according to their use.

SIZE.— Large, small, medium.
SHAPE.— Round, conical, flattish.
SURFACE.— Rough, smooth, glossy, shining.
COLOR.— Red, green, yellow, streaked, russet.
CONDITION.— Ripe, unripe, mellow, hard, crisp, raw, cooked, sound.
FLAVOR.— Juicy, sweet, sour, spicy, tart, mild, rich, mealy, bitter.

EXERCISE

Classify the qualities of horses as we have just classified the qualities of apples.

It will help you to think of these qualities if you will go and look at some horses or pictures of horses. Also read some good horse story, or ask your father to tell you about some horse he has known.

SEAT WORK

Classify, in writing, the qualities that men may have, giving qualities of size, color, character, etc.

It will help you to think of these qualities if you look at different men as you go to or from school. Also look at pictures of men in some geography or dictionary, and notice what is said about them.

LESSON XXI

Showing How to Write a Composition

After giving me the paper that you have written about the qualities of men, you may *tell* me some of those qualities, and I will write the quality words on the blackboard.

large small tall strong skillful
wise noted good
happy poor cruel angry
selfish useful kind
sober noble cheerful generous
prosperous industrious bad

We will now try to write something about these qualities; and first we must have a *heading*. What shall it be?

16. Every **chief word of a heading** must, in writing, begin with a capital letter.

Qualities of Men

Some men are large, and some are small. Goliath was a large man, but David killed him with a stone. Zaccheus was a small man, and had to climb a tree to see the Saviour among the multitude.

Saul was a very tall man. He could look right over the heads of all his countrymen.

Samson was very strong. He carried away the gates of the city of Gaza.

David was skillful in war; but Solomon was noted for his wisdom. He was the wisest man living.

Samuel was a good man. He served God all his days.

Bad men are apt to be cruel, and often angry. Selfish men are not happy men.

Generous men help the poor, and care for the sick.

We love to see men noble, kind, useful, and happy. Men who are sober and industrious are likely to be cheerful and prosperous.

SEAT WORK

Write a composition about the qualities and uses of some horse you know or have heard about.

LESSON XXII

Predicating and Assuming Qualities

1. Silver is bright.
2. Spring is pleasant.
3. Cherries are sour.
4. Thomas is cheerful.
5. Vegetables are nutritious.
6. Blossoms are fragrant.
7. Mountains are grand.
8. Rivers are long.
9. Wells are deep.
10. Lucy is obedient.
11. Berries are abundant.
12. Napoleon was ambitious.

1. In each of the sentences above, what word names the thing?

2. What word shows the quality of it?

3. What word stands between them?

4. Without this word could you tell me that the thing has the quality?

5. In the sentence, *Grass is green*, what word names the object — the thing?

6. What word shows the quality?

7. What word stands between them?

8. Could we affirm that the *grass is green* without this word? — No.

9. If the quality word alone were placed before the noun, would it make sense? — Yes.

10. Would any thought be expressed? — Yes.

11. Should we understand that the grass is *green?* — Yes.

12. Would there be any positive statement that it is green? — No.

17. When *no statement* is made, but the quality is merely mentioned as something already known to exist in the thing, we say the quality is **assumed;** as, *green grass.* When there is a positive statement that the thing has the quality, we say the quality is **predicated;** as, *Grass is green.*

EXERCISE

In which of the following examples is the quality assumed? In which is the quality predicated?

1. Lilies are white.
2. Birds are joyous.
3. Clouds are black.
4. Happy children.
5. Clover is fragrant.
6. Peaches are downy.
7. Tumultuous seas.
8. Snow is cold.
9. Dreary weather.
10. Fruitful seasons.
11. Ice is slippery.
12. Bees are busy.
13. Tender vines.
14. Quiet evening.
15. Bears are clumsy.
16. Enormous elephants.
17. Fruit is wholesome.
18. Temperate habits.
19. Indolent people.
20. Prairies are fertile.

SEAT WORK

1. Predicate qualities of the following things: —

Sun, sky, meadows, desk, trees, house, water, brooks, stairs, pines, fire, soldiers.

2. Assume qualities of the following things: —

Breezes, study, streets, harvests, night, echoes, life, lanes, pastures, ocean, berries, hills.

LESSON XXIII

Subject and Predicate

When we wish to tell a quality of anything, we must first *name the thing.* This is necessary in order that the one to whom we speak may know what it is that has the quality.

After naming the thing, we use other words to predicate the quality of it.

If I say, "Peaches are ripe,"—

1. What word names the things that I wish to talk about?
2. What word denotes the quality?
3. What word says that the peaches have the quality?
4. What two words are necessary to predicate the quality?

EXERCISE I

In each of the following sentences, what word names a thing, and what words predicate a quality of it?

1. Autumn is delightful.
2. Breezes are mild.
3. Skies are blue.
4. Men are mortal.
5. Abraham was faithful.
6. Tyrants are cruel.
7. God is good.
8. Fields are green.
9. Water is clear.
10. Showers are refreshing.
11. Books are valuable.
12. Great is Diana.
13. Life is short.
14. Patience is powerful.

18. Each of these groups of words is called a **sentence,** because it *names a thing and predicates something of it.*

The name word tells the *subject of our thoughts,* and when we speak, it becomes the *subject of our remark;* so it is called the **subject** of the **sentence.** That part of the sentence which predicates the quality is called the **predicate.**

The subject and the predicate are necessary parts of a sentence. There can be no sentence without both of them, though one of them is sometimes understood.

EXERCISE II

1. What is the subject in each of the foregoing sentences?
2. What is the predicate?
3. Which is the quality word?
4. Which word shows that the quality is predicated?

SEAT WORK

1. Write ten sentences in which a quality is predicated of the subject.
2. Select and copy three sentences of the same kind from your reader or other book.
3. Write down three sentences of the same kind which you hear some one use in talking.
4. In each of the sentences written, draw a neat line under the subject, and two neat lines under the predicate.

LESSON XXIV

The Copula

Truth is mighty.

1. Is this group of words a sentence? Why?
2. What is the subject? Why?
3. What is the predicate? Why?
4. Which is the quality word?
5. What word shows that the quality is predicated?

19. This word which shows that the quality is predicated is called the **copula;** for *copula* means *link,* and it is used to connect the quality with the thing.

EXERCISE

1. Which of the following groups are sentences? Why? What is the subject of each? Why? The predicate? Why? The quality word? The copula? Why?

1. Lions are strong.
2. Butterflies are gaudy.
3. Iron is tenacious.
4. Gold is valuable.
5. Cumbersome loads.
6. Angels are pure.
7. Cold winds.
8. Winter is cold.
9. Scholars are studious.
10. Lanes are narrow.
11. Shadows are weird.
12. Squirrels are sprightly.
13. Cunning foxes.
14. Rocks are gray.
15. Love is eternal.
16. Happy birds.
17. Heaven is glorious.
18. Blue skies.

2. Which of the groups above only assume qualities?

3. Assume the same qualities that are predicated in the sentences above.

REMARK.— When we assume a quality of an object, we have to *name that object* just as we do when we wish to predicate something of it; but since in this case nothing is predicated, the name is *not called the subject.*

SEAT WORK

1. Rewrite the groups given above, assuming the qualities that are predicated, and predicating the qualities that are assumed. Draw a wavy line under the copula when there is one.

2. Tell, in writing, what you have learned about predicating and assuming quality.

LESSON XXV

Analysis

20. When we tell what the parts of a sentence are, and what their use is, we call this work **analysis;** for *analyze* means to separate a thing into its parts. When you underlined the parts of sentences in Lessons 23 and 24, you were really analyzing them. We may underline all the parts of the same sentence; thus: Summer is warm. What is the use of each part?

If we tell what the underlining indicates, we may say,—

MODEL I

1. **Summer** is the subject.
2. **Is warm** is the predicate.
3. **Warm** is a quality word.
4. **Is** is the copula.

If we also tell the use of each part, we may say,—

MODEL II

1. **Summer** is the subject; it names what we are talking about.
2. **Is warm** is the predicate; it tells what we say about summer.
3. **Warm** is a quality word; it denotes a quality of summer.
4. **Is** is a copula; it links the quality *warm* with the subject *summer,* and predicates the quality.

EXERCISE

Analyze the first four sentences according to Model 1, and the second four according to Model 2: —

1. Lions are ferocious.
2. Clouds are dark.
3. Rivulets are small.
4. Buttercups are yellow.
5. Lilacs are sweet.
6. Roses are red.
7. Pebbles are smooth.
8. Indians are treacherous.

SEAT WORK

1. Copy the sentences below and underline their parts as we did in the sentence, *Summer is warm.*
2. Write the analysis of the first three like Model 1.
3. Write the analysis of the last three like Model 2.

1. Saul was tall.
2. Meadows are brown.
3. Winter is cold.
4. Cataracts are grand.
5. Boys are noisy.
6. Ethan Allen was bold.

LESSON XXVI

Qualities Assumed and Predicated

Assume a quality of each of the following things: —

Fields, gardens, valleys, forests, hills, horses, lessons, men, children, birds, dogs, books.

Predicate some other quality of each of the things named above.

So combine these groups as to assume a quality and predicate a quality of the same thing in the same sentence. Thus: *Fertile fields; fields are pleasant.* (Combined) *Fertile fields are pleasant.*

So change each of the sentences that the quality which is now predicated will be assumed, and the one which is now assumed will be predicated. Thus: *Noble men are kind.* (Changed) *Kind men are noble.*

From this exercise you will see that the same quality may be assumed or predicated according to its use in the sentence.

EXERCISE

In each of the following sentences point out the word that assumes and the word that predicates a quality of the subject. Exchange the assumed and predicated qualities, as above.

1. Ripe peaches are delicious.
2. Good people are happy.
3. Weary children are fretful.
4. Young people are giddy.
5. Wild flowers are pretty.
6. Brown meadows were bare.
7. White lilies are beautiful.
8. Quiet waters are deep.
9. Ripe fruit is nutritious.
10. Good lessons are enjoyable.

SEAT WORK

1. Copy the ten sentences above, and draw one line under the word which assumes a quality, and two lines under the word which predicates a quality.

2. Write the analysis of the first three like Model 1 in Lesson 25, omitting the word that assumes a quality.

3. Write the analysis of the last three like Model 2, but adding at the end, as in sentence 6 —

Brown describes the meadows by *assuming* a quality of them.

4. Make two sentences, and underline as above.

LESSON XXVII

Abstract Nouns

Analyze orally the following: —

1. Harsh words are cruel.
2. Wild grapes are sour.
3. Young plants are tender.
4. Soft voices are pleasant.
5. Wild beasts are fierce.
6. Sultry days are oppressive.
7. Rainy days are dreary.
8. Wicked men are deceitful.
9. Green timber is heavy.
10. Large animals are clumsy.

What quality is predicated in the first sentence? — *Cruelty*. What is assumed? — *Harshness*. Such words as *cruelty* and *harshness* are names of quality.

Name all the qualities mentioned in the sentences above.

21. Names of qualities are called **abstract nouns;** for abstract means *taken away;* that is, when we take away a quality from the thing it describes, and name the quality, we call the name an abstract noun.

22. Words that simply denote qualities are called **adjectives;** for adjective means *put alongside;* that is, a quality word is usually put with the noun that names the thing having the quality. An adjective cannot be used without some noun for it to accompany; so its meaning *put along with* makes it a very appropriate name for a quality word.

SEAT WORK

1. Write sentences containing the following adjectives, drawing a line under each adjective, with an *As.* below the word when it assumes a quality, and a *Pr.* when it predicates a quality: —

Mild, faithful, cruel, good, powerful, mighty, pure, valuable, gaudy, tenacious, glorious, strong, sprightly, eternal, ferocious, happy, dark, warm, grand, nutritious, beautiful.

2. Change each of ten adjectives into an abstract noun.

LESSON XXVIII

Parsing Nouns and Adjectives

23. In Lesson 3 we had an exercise in naming the parts of things. When we name the parts of a sentence,— that is, give a class name to each word in a sentence,— these parts we call **parts of speech;** for we cannot speak without using these various parts of the sentence; hence it is very proper to call them parts of *speech.* A noun is a part of speech, and an adjective is a part of speech.

24. When we tell what part of speech a word is, we call it **parsing;** for parse comes from the Latin word *pars,* which means *part.* But in parsing we usually include not only what

part of speech a word is, but also what form it is in, and what use it has in the sentence. For example, in parsing "men" in the sentence, *Young men are strong,* we say: —

MODEL I

Men is a noun, common, plural, masculine; it is used as subject of the sentence.

When we parse the adjectives "young" and "strong," we say: —

MODEL II

(a) **Young** is an *adjective;* it is added to the noun "men" to *assume* a quality of men.

(b) **Strong** is an *adjective;* it is used to denote a quality that is *predicated* of men.

In parsing the copula "are," we may say: —

MODEL III

Are is a *copula;* it is used to link "strong" with "men," and to show that the quality strong is *predicated* of men.

EXERCISE

Parse all the words in the following sentences, like the models above: —

1. Long stories are tedious.
2. Red cherries are ripe.
3. Mossy stones are beautiful.
4. Young birds are helpless.

SEAT WORK

Write out the parsing of all the words in the following sentences, being very careful to punctuate your work correctly, like the models above: —

1. Green meadows are beautiful.
2. Young leaves are fresh.
3. Red clover is fragrant.
4. Little ants are industrious.

LESSON XXIX

Analysis and Parsing

What is the meaning of *copula?* What is the use of a copula?

What kind of nouns do we call *abstract?* Why do we call them abstract?

What name do we give to words that simply denote qualities? Why do we give them that name?

What do you understand by *analysis?*

Why do we call the various words in a sentence *parts of speech?*

Where do we get the word *parse?* What is its meaning when applied to a *part of speech?* What three things are usually included in the parsing of a word?

EXERCISE

1. Analyze the first five sentences in Lesson 27.
2. Parse all the words in the last five sentences.

SEAT WORK

1. Write out the parsing of each word in the first three sentences of Lesson 27, giving careful attention to punctuation.
2. Copy the last five sentences of Lesson 27, drawing one line under the subject and its accompanying adjective, and two lines under the entire predicate.
3. Write out the analysis of the last three sentences.

THOUGHT GEM

"All common things, each day's events,
That with the hour begin and end,
Our pleasures and our discontents,
Are rounds by which we may ascend."

LESSON XXX

Actions Performed and Received

1. *New ropes are strong.*
2. *Horses are prancing.*
3. *Ropes were broken.*
4. *Children are playing.*
5. *Fruit is gathered.*

1. What is predicated in the first sentence?
2. What is predicated in the second?
3. What word denotes the action?
4. What word shows that the action is predicated?
5. What performs the action?
6. What is predicated in the third sentence?
7. Do the ropes perform the action, or receive it?
8. What is predicated in the fourth sentence?
9. Do the children perform the action, or receive it?
10. What is predicated in the fifth sentence?
11. Is the action performed or received by the subject?

EXERCISE

1. Predicate other actions of,—

Children, horses, fruit, ropes.

Which of these actions does the subject perform? Which does the subject receive?

2. Predicate actions of,—

Men, boys, trees, birds, rain, clouds, grass, rivers, ships, lions, fire, water.

3. Predicate actions that the following perform: —

Dew, soldiers, stars, fountains, leaves, James, seeds, torrents, Indians, flocks, bells.

4. Predicate actions that the following receive: —

Gold, cities, food, ships, seeds, soldiers, friends, ice, lemons.

SEAT WORK

1. Use the following predicates in sentences of your own: —

Is falling, were burned, were sold, was left, is eating, are writing, are playing, was caught, were punished, was elected, is traveling, are roaring.

2. Make five sentences predicating quality.
3. Make ten sentences predicating action.
4. Underline the predicate in each sentence.

LESSON XXXI

Action Predicated

1. Analyze according to the model below: —

1. Ships were destroyed.
2. Bells were tolling.
3. Fish are caught.
4. Grass was mowed.
5. Winds are blowing.
6. Dews are falling.
7. Food was eaten.
8. Time is passing
9. Diamonds are brilliant.
10. Boys were punished.
11. Rocks were rent.
12. Stars are shining.
13. Soldiers were killed.

MODEL

Better days are coming.

1. This is a sentence, because it names things and predicates something of them.
2. *Days* is the subject.
3. **Are coming** is the predicate; it predicates an action which the subject performs.
4. **Coming** denotes the action.
5. **Are** is the copula, and shows that the action is predicated.
6. *Better* describes the days by assuming a quality of them.

SEAT WORK

1. Write the analysis of,—

1. Beautiful fountains are playing.
2. Tiny fishes are swimming.
3. Fleecy clouds were floating.

2. Write the parsing of the nouns and adjectives.

LESSON XXXII

Action Predicated

1. Analyze as in the previous lesson: —

1. Clouds are changing.
2. Fruit was stolen.
3. Birds are singing.
4. Fountains were opened.
5. Thrifty evergreens are ornamental.
6. Sick men were healed.
7. Cities were burned.
8. Fresh snow is light.
9. Leaves are unfolding.
10. Summer is coming.
11. Vows were broken.
12. Iron is melted.
13. Meteors are bright.
14. Nuts were gathered.
15. Gold was discovered.

2. Parse the nouns, and distinguish the copula and the action word or quality word, as below.

MODEL

Cities were burned.

Cities is a noun, common, plural number, neuter gender, and subject of the sentence.

Were is the copula; used with *burned* to show that the action is predicated.

Burned is an action word; it denotes an action that is *predicated* of the cities.

SEAT WORK

In the next lesson write the analysis of sentences 1 and 2, and the parsing of the words in sentences 12 and 13.

LESSON XXXIII

Quality and Action

1. Analyze the following, as before: —

1. Dark clouds are gathering.
2. James was whipped.
3. Seeds were sown.
4. White roses are beautiful.
5. Warm weather is coming.
6. Children are quarreling.
7. Indians are treacherous.
8. Cold winds are blowing.
9. Happy children were singing.
10. Heavy seas are dangerous.
11. Brave soldiers were slain.
12. Green wood was burned.
13. Wild torrents are roaring.
14. Deep caverns are damp.

SEAT WORK

1. Copy the sentences above.
2. Underline all the quality and the action words.
3. Below each quality word write neatly *Q. A.* for quality assumed, or *Q. P.* for quality predicated, as the case may be.
4. Below each action word write neatly *A. P.* for action which the subject performs, or *A. R.* for action which the subject receives, as the case may be.

LESSON XXXIV

Qualities and Actions of Birds

Think up answers to the following questions about birds: —

1. What qualities have birds?
2. What can birds do?
3. What can be done to them?
4. What birds are useful?
5. In what ways are they useful?
6. What other name is often given to some kinds of birds?
7. What birds are called domestic fowls?
8. What waterfowls can you name?

SEAT WORK

Write a composition on *Birds,* and in writing it, answer the questions above. Be careful about your spelling and punctuation.

LESSON XXXV

Review Exercise

Write sentences answering all the questions and requirements below that are not already answered. Be careful to spell every word correctly.

1. What class of words do we use for naming objects?
2. What class of words do we use to show the qualities of things?
3. What do we use when we wish to show that a quality is predicated?
4. Name things and predicate qualities of them.
5. Name things and assume qualities of them.
6. What do you call a group of words that names a thing and predicates something of it?
7. In such a group, which word is called the *subject?*
8. Why is such a noun called the subject? — *Because something is predicated of the thing named by that noun.*
9. In the group, *dark clouds,* what office does each word perform?
10. Is the name word called the subject?
11. Why not? — *Because nothing is predicated of the thing named by that noun.*
12. Give sentences in which one quality is predicated and another assumed.
13. In talking of things do we always wish to speak of their qualities?
14. Of what else do we often speak?
15. Give sentences that predicate action.

16. Give sentences that assume a quality and predicate an action.

17. Give examples of common nouns.

18. Why is such a noun called common? — *It belongs to all the members of the class in common; for it can be applied to any one of them as well as to another.*

19. Give examples of proper nouns.

20. Why is such a noun called proper? — *Because it names a particular individual, while a common noun can name only a class, or one of a class.*

21. Give examples of proper names consisting of two or more words, and tell which of the words should have the capital initial.

22. Give examples of common nouns that take the capital initial.

23. Why should *Democrat* begin with a capital? *Methodist? Choctaw?*

24. Why should the word *Englishman* begin with a capital letter? — *Because it is derived from the proper noun "England."*

LESSON XXXVI

Objects Alluded To

1. *Ellen is singing.*
2. *She is happy.*

In the first sentence, *Ellen* names a person, and *is singing* predicates something of her.

In the second sentence, we are talking of the same person as in the first, but we do not use her name. Since she has just been mentioned (*named*) we allude to her by using the word *she*. Every one knows who is meant as well as he would if I should say, "Ellen is happy."

EXERCISE

1. *Andrew is studying.*
2. *Andrew is industrious.*

How may we speak of Andrew in the second sentence without using his name?

1. Answer similar questions in regard to the following sentences: —

1. Young trees are flourishing.
2. Young trees are fruitful.

1. Chalk is white.
2. Chalk is useful.

2. Analyze like the model below: —

1. He is writing.
2. They were discharged.
3. She is forgetful.
4. It is good.
5. He is haughty.
6. They were kind.
7. He was arrested.
8. She was deserted.
9. They were accused.
10. It is falling.

MODEL

She was glad.

1. This group of words is a sentence; it *alludes* to a person, and predicates something of her.

2. **She** is the subject; it alludes to some one previously named.

3. *Was glad* is the predicate.

SEAT WORK

1. Copy the ten sentences above.

2. Draw a neat line under each word that alludes to something previously named.

3. Draw a wavy line under each copula.

4. Draw a neat line under each quality or action that is predicated, marking each one *Q* or *A*, as the case may be.

5. Write the following sentences correctly: —

1. Buffalos live on the Prairies in the western part of the mississippi valley.

2. The boxs contained candys, buns, ruskes, cookys, and oranges?
3. The mosque of omar is built on mount moriah, where solomon's temple once stood.
4. The republicans were victorious last Autumn.
5. Oasises cheer the weary Traveler in the Desert.
6. The college term began on tuesday, December 28.

LESSON XXXVII

Persons Alluded To

What words in the following sentences allude to persons?

1. She is calling.
2. It is strange.
3. They are waiting.
4. He was punished.
5. She is industrious.
6. They were angry.
7. It is treacherous.
8. They are singing.
9. He is sad.
10. It is grand.

1. If my name were Clara, and I should say, "Clara is happy," would you think I spoke of *myself,* or of some other Clara?

How should I have to speak in order that you might know that I was speaking of myself?

What word must I use, then, when I wish to predicate something of myself?

2. If your name were James, and I should say, "*James is welcome,*" would you think I meant *you,* or some other James?

What should I say if I meant you to understand that I was speaking to you of yourself?

Then what word must I use when I wish to predicate something of the person I am speaking to?

EXERCISE

Analyze as directed in the model on the next page: —

1. I was entertained.
2. You are impatient.
3. We are waiting.
4. We are delayed.
5. You are kind.
6. I am coming.

MODEL

Analyze as before, but in giving the analysis say,—

I alludes to the speaker.

We, to the speaker and those associated with him.

You, to the person or persons spoken to.

He, she, to a person previously mentioned.

They, to persons or things previously mentioned.

INSTRUCTION

25. Words that represent objects by *alluding* to them instead of *naming* them, are called **pronouns;** that is, *for-nouns,* for *pro* means *for.*

26. A pronoun that alludes to the speaker is said to be in the **first person;** one that alludes to the person spoken to, in the **second person;** and one that alludes to a person or thing spoken of, in the **third person.**

SEAT WORK

Study the next lesson; write the analysis of the first three sentences, and the parsing of the pronouns in all.

LESSON XXXVIII

Parsing Pronouns

Analyze according to the models: —

1. He is coming.
2. You are kind.
3. I am grieved.
4. She is displeased.
5. It was beautiful.
6. They are invited.
7. It is admired.
8. They are abundant.
9. You were reciting.
10. I am busy.
11. He is generous.
12. She is conceited.

MODELS

We are waiting.

We is a pronoun, first person, plural number, and subject

of the sentence. (This word does not distinguish sex, but may allude to persons of either sex, or of both sexes.)

He is forgetful.

He is a pronoun, third person, singular number, masculine gender, and subject of the sentence.

SEAT WORK

1. Write a list of questions about dogs, similar to those we asked about birds in Lesson 34.

2. Write a short composition on *Dogs,* answering all the questions you asked.

LESSON XXXIX

Mere Limitations

1. *Men are strong.*
2. *Good men are happy.*
3. *These men are kind.*
4. *Those men are old.*
5. *This book is new.*
6. *That land is fruitful.*

In the first sentence, *men* may mean *any* men or *all* men.

In the second sentence, *men,* with the word *good* before it, can mean only such men as are good. The word *good* shows what men are meant, by telling a quality of them.

In the third sentence, *men,* with the word *these* before it, must mean some men that are near by, or that have just been mentioned. The word *these* shows what men are meant, without telling any of their qualities.

In the fourth sentence, the word *those* tells what men are meant, without showing any quality of them. It denotes men farther away, or that were mentioned sometime in the past.

In the fifth sentence, *this* shows that I mean a book that is in hand, near by, or just mentioned.

This means the same as *these,* and *that* the same as *those;*

only *this* and *that* are used when but one thing is meant, and *these* and *those* when more than one is meant.

EXERCISE I

Analyze like the model below: —

1. Those lofty walls are crumbling.
2. That forest is beautiful.
3. This book is interesting.
4. These long days are tiresome.
5. Those great trees are majestic.
6. This poor man is generous.

MODEL

That tree is fruitful.

1. *Tree* is the subject of the sentence.

2. *Is fruitful* is the predicate; it predicates a quality of the subject.

3. *Fruitful* denotes the quality.

4. *Is* is the copula, and shows that the quality is predicated.

5. **That** tells what tree is meant. It shows that we mean a tree that is somewhat distant, or that was mentioned in the past.

INSTRUCTION

27. Words added to nouns to show quality are called **qualifying adjectives.**

28. Words like *this* and *that,* added to nouns to tell what one or which one is meant, without showing any quality of the thing, are called **limiting adjectives;** for they limit the scope of the noun to the ones pointed out by such words.

EXERCISE II

1. Point out all the adjectives in the sentences above, and tell which are qualifying, and which limiting.

2. Parse the adjectives according to the following —

MODEL

Those lofty walls are crumbling.

Those is an adjective, limiting; it is added to the noun *walls* to tell what walls are meant.

Lofty is an adjective, qualifying; it is added to the noun *walls* to denote an assumed quality (to show how high they are).

SEAT WORK

1. Study the examples given in the next lesson.
2. Write ten sentences, each containing one of these words, *this, that, these,* or *those.*

LESSON XL

Limiting Adjectives

After analyzing each sentence, parse the words in it: —

1. That gloomy cave was explored.
2. Those broad valleys are productive.
3. These men are needy.
4. That house is large.
5. Those things were forgotten.
6. This water is clear.
7. That man was arrested.
8. Those lions are ferocious.
9. This lesson is short.
10. Virtuous rulers are honored.
11. Beautiful icebergs were passing.
12. Those faithful men were rewarded.

SEAT WORK

1. Copy the sentences above.
2. Draw a neat line under all the adjectives.
3. Mark the limiting adjectives with an *l*, and the qualifying adjectives with a *q*.
4. Draw a wavy line neatly under each copula.

LESSON XLI

Limiting Adjectives Used to Tell How Many

1. *Two men were drowned.*
2. *Few passengers were saved.*
3. *Several letters were received.*
4. *Many people are unhappy.*

In the first sentence, *two* tells *how many* men were drowned, so that *men,* as here used, applies to *just two* men, and cannot mean fewer or more than that number.

In the second sentence, *few* shows that a very *small* number of passengers is meant, but does not denote any *definite* number.

In the third sentence, *several* denotes an indefinite number of letters, more than a few, yet not many.

In the fourth sentence, *many* shows that a great number of people is meant, but does not make the number definite; we cannot tell just how many.

EXERCISE

Parse the limiting adjectives: —

1. Many good men are poor.
2. That choice was bad.
3. These precious days are passing.
4. Many bright lights are burning.
5. Few buildings were occupied.
6. Several valuable ships were lost.
7. Four costly watches were stolen.
8. This book is useful.
9. One day is lost.
10. Few words were forgotten.
11. We are traveling.
12. You were expected.

REMARKS.— In parsing *four,* say that it is added to the

noun *watches* to tell how many. In parsing such an adjective as *few* or *many*, say it is added to the noun to tell indefinitely how many.

SEAT WORK

Write a composition on what you have learned about adjectives, giving it a subject, and being careful to spell and punctuate correctly.

LESSON XLII

The Articles

1. *The young lion was playful.*
2. *A good man is honored.*
3. *An eagle is strong.*
4. *No harsh words were spoken.*
5. *Some children are disobedient.*

In the first sentence, *the* shows that some particular lion is meant.

In the second sentence, *a* denotes *one,* but no particular one.

An means the same as *a,* but is used before a word that begins with a vowel sound, while *a* is used before a word that begins with a consonant sound, as may be seen in the following examples: —

a lady	an oak
a mountain	an ornament
a house	an heir
a eunuch	an enemy
a useful article	an undertone

29. The word *the* is called a **definite article;** the word *a* or *an* is called an **indefinite article.**

In the fourth sentence, *no* is used to give a negative meaning to the sentence. It makes it mean just the opposite of what it would without this word.

In the fifth sentence, *some* shows that *children,* as here used, does not mean *all* children, but only a part of them, probably not a great many.

EXERCISE

Analyze and parse: —

1. The leaves are fading.
2. An interesting story was read.
3. Some dread object is passing.
4. A rusty tomahawk was found.
5. No worthy effort is lost.
6. The distant sea is murmuring.
7. Few rich men are generous.
8. Many stars are shining.
9. The gentle dews are falling.
10. Three large ships were sunk.

MODELS FOR PARSING

Sentence 1

The is that kind of limiting adjective called a *definite article;* it is added to the noun *leaves* to show that some definite leaves are meant.

Sentence 2

An is that kind of limiting adjective called an *indefinite article;* it is added to the noun *story,* and denotes *one* but no *definite* one.

Remark.— In sentence 3, *some* seems to be added to the noun *object* to show that *no definite* object is meant. The speaker cannot distinguish the object.

SEAT WORK

Write the analysis of sentences 6, 8, and 10, and the parsing of the qualifying adjectives in all the sentences.

LESSON XLIII

The Use of Articles

In the examples of *a* and *an* in the preceding lesson, you see *house* with an *a* before it and *heir* with *an* before it, yet both these words begin with *h*. Pronounce them and you will see that *h* in *house* is sounded, while *h* in *heir* is silent. Notice that the choice between *a* and *an* does not depend on the first *letter,* but on the first *sound* in a word.

Likewise, *a* is used before *useful* because the first *sound* is like *you,* and *y* here is a consonant; but the *u* in *undertone* does not have the *y* sound, and so takes *an* before it.

EXERCISE

1. Tell which should be used, *a* or *an,* before each of the following: —

Union, uncle, apple, acorn, honor, horror, hundred, humble spirit, united family, unfortunate word, cloud, hill, American, European, Australian, history.

2. Tell the difference in meaning between: —

1. The (a) house is on fire.
2. I read about the (an) accident.
3. He heard (the) whistles blowing.
4. She bought the black and (the) white goods.
5. Wanted: a carpenter and (a) printer.
6. Each society has a secretary and (a) treasurer.
7. I bought a cotton and (a) silk umbrella.
8. We need an honest, (a) reliable, and (an) experienced man.
9. Read the fourth and (the) last stanza.
10. Bring the bread and (the) butter.
11. He is a better speaker than (a) writer.
12. The cause of (the) diesase is not well understood.
13. This exhibit is open to (the) visitors.
14. That book will be helpful to both (the) teacher and (the) pupil.
15. I heard the (an) explosion last night.

SEAT WORK

Copy these sentences, inserting the proper article, *a*, *an*, or *the*, or omit it if not needed: —

1. The business failed from —— lack of confidence.
2. He mentioned two classes, the sick and —— unfortunate.
3. Omit the second and —— fourth chapter.
4. Omit the second and —— fourth chapters.
5. A black and —— white cow was stolen.
6. Neither the Old nor —— New Testament is out of date.
7. Both the early and —— latter rains are mentioned.
8. —— lion is —— king of beasts.
9. That is a poor kind of —— pen.
10. Lincoln was a great and —— good man.

LESSON XLIV

State, or Condition

1. *Mother is weary.*
2. *The sick child is worse.*

30. In the first sentence, we predicate a **state** of mother. She is not *always* weary, but is in that state now. *Weary* denotes the condition, and *is* shows that it is predicated.

31. In the second sentence, we assume one **condition**, and predicate another. *Sick* denotes the assumed condition, and *worse*, the predicated condition.

EXERCISE

Analyze and parse: —

1. I am sad.
2. The lonely pilgrim is worn.
3. The sick soldiers were removed.
4. The weary child is sleeping.
5. Many sad hearts were cheered.
6. Those withered leaves are dead.
7. A dreadful hurricane was described.
8. The cloudless sky is beautiful.

SEAT WORK

1. Write a sentence that predicates quality.
2. Write a sentence that assumes one quality and predicates another.
3. Write a sentence that predicates action.
4. One that assumes quality and predicates action.
5. One that predicates state.
6. One that assumes one state and predicates another.
7. One that assumes state and predicates action.

LESSON XLV

Review Exercise

1. What class of words do we use when we wish to allude to things that have just been mentioned?
2. Give several examples.
3. What word must the speaker use when he wishes to predicate something of himself?
4. What word must he use when he wishes to predicate something of himself and those associated with him?
5. What word do we use when we wish to speak to some one in regard to himself?
6. Give examples of the proper use of all these pronouns.
7. What kind of adjectives are used to describe objects by telling their qualities, their condition, or their kind? Give examples.
8. What kind of adjectives point out things, without showing their qualities, condition, or kind?
9. What adjective is used to show that the thing we are talking about is one that is near by, or lately mentioned?
10. What do we use when the thing is farther off in time or place?
11. When should *these* and *those* be used in preference to *this* and *that?*

12. Give examples of words used to tell just how many things are meant.

13. Give examples in which words are used to tell indefinitely how many.

14. What word is used to show that a very small number is meant?

15. What word is used to denote a very large number?

16. What word denotes a number greater than a few, and not so great as is denoted by the word *many?*

17. What adjective is sometimes used to give a sentence just the opposite meaning from what it would have without that word?

18. Give examples of this use of the word.

19. For what purpose is *the* generally used?

20. What does *a* denote?

21. What do we call a noun used to name a quality?

22. What do we call a noun that is used to name a collection of objects?

23. When do nouns ending in *o* form their plural regularly; that is, by adding *s?*

24. In what other way do they form their plural?

25. When do nouns ending in *y* form their plural regularly?

26. How do they form the plural when the next letter before the *y* is not a vowel?

27. Give examples of nouns that change final *f* to *ve* before adding *s*.

28. Give examples of nouns that do not change final *f* in this way.

29. Give examples of nouns that end in *fe* and form the plural by changing the *f* to *v* before adding *s*.

30. Give examples of nouns that, although they end in *fe*, do not change the *f* to *v* in forming the plural.

LESSON XLVI

Action Denoted and Predicated in One Word

1. *The wind is blowing.*
2. *The wind blows.*

These two sentences are alike in meaning; they both predicate the same action of the wind.

In the first sentence, *blowing* denotes the action, and *is* shows that the action is predicated; but in the second sentence, the word *blows* denotes the action and predicates it. It does the work of both the action word and the copula.

Compare the following sentences in the same way: —

1. The rain is falling.
2. The rain falls.

1. The sun is shining.
2. The sun shines.

1. The ocean is roaring.
2. The ocean roars.

32. A word that both denotes and predicates is called a **verb,** or sometimes a **complete verb,** or **finite verb;** two or more words used together, one to denote and one or more to predicate, are called a **verb phrase.**

EXERCISE

In which of the following sentences is action denoted and predicated by one word? Denoted by one word and predicated by another? Not denoted or predicated at all?

1. The heavy thunders roll.
2. The vivid lightnings flash.
3. The sea is rough.
4. Gay young soldiers march.
5. The hoarse torrents roar.
6. The nights were dark.
7. The precious moments fly.
8. Those wicked men are angry.
9. The light snow falls.
10. Many anxious friends wept.
11. The cold winds blew.
12. The sad rain is dripping.
13. Bright waves dance.

MODEL FOR ANALYSIS

The unwelcome guest departed.

1. This group of words is a sentence.
2. *Guest* is the subject.
3. **Departed** is the predicate; it predicates action.
4. *The* shows that some definite guest is meant.
5. *Unwelcome* describes the guest by assuming a quality of him.

SEAT WORK

1. Copy and analyze the first, third, seventh, eighth, and twelfth sentences according to the models given above.
2. Parse the words in three other sentences.

LESSON XLVII

Parsing the Verb

Analyze the first five sentences, and parse the verbs in all the other sentences: —

1. Dark clouds gather.
2. The weather is stormy.
3. The sad winds moan.
4. The gloomy days are coming.
5. The silent stranger retired.
6. The moist earth is soft.
7. The fresh young leaves unfold.
8. The ground is cold.
9. Flowers fade.
10. The old man listened.
11. They were speechless.
12. Merry squirrels frisk.
13. We are glad.
14. You are delighted.
15. I am waiting.

REMARK.— *I am waiting* means the same as *I wait;* and *am waiting,* since it means the same as *wait,* is called a verb, or more exactly, a verb phrase, and parsed like the others, with the addition of telling what each word in the verb phrase does.

MODELS FOR PARSING

The dead leaves rustle.

1. *The* is that kind of limiting adjective called a definite article. It is added to the noun *leaves* to show that some definite leaves are meant.

2. *Dead* is an adjective, qualifying, added to the noun *leaves* to show their condition.

3. **Rustle** is a verb; it denotes an action and predicates it.

SEAT WORK

1. Write the parsing of all the words in the last three sentences above.

2. Write out a good definition of *parse* and *analyze*. Punctuate your work carefully.

LESSON XLVIII

Action Modified by a Single Word

1. *Winter is coming soon.*
2. *God rules above.*
3. *Gently falls the dew.*

In the first sentence, *soon* tells *when* winter is coming.

In the second sentence, *above* tells *where* God rules.

In the third sentence, *gently* tells *how* the dew falls.

33. Single words that tell *when, where,* and *how* are called **adverbs;** that is, they are *added* to the *verb* to tell these various things.

EXERCISE

Parse the adverbs according to the models given below.

1. Those slender branches wave gracefully.
2. The hunter rose early.
3. The bees fled precipitately.
4. The happy birds sing sweetly.
5. That voice is silent now.
6. The huge iceberg steadily approached.
7. The angry tempest loudly roars.
8. The eve is drawing on.
9. Slowly droops the gentle twilight.
10. The call was frequently repeated.

MODELS

Winter is coming soon.

Soon is an adverb; added to the verb *is coming* to tell *when.*

God rules above.

Above is an adverb; added to the verb *rules* to tell *where* God rules.

Branches wave gracefully.

Gracefully is an adverb; added to the verb *wave* to tell *how* the branches wave.

SEAT WORK

1. Write the parsing of the adverbs in the first five sentences above.
2. Write out what you know about adverbs.

LESSON XLIX

Parsing Adverbs

Analyze and parse,—

1. The night is softly dying.
2. The beautiful stranger never returned.
3. No sad faces were seen there.
4. That foolish promise was rashly made.
5. Old friends are always kindly remembered.
6. Good men sometimes err.
7. The two friends walked on silently.
8. He pressed eagerly forward.
9. His books were carefully selected.
10. We firmly resisted.
11. Our pursuers came furiously on.

SEAT WORK

1. Write two sentences containing adverbs that tell *when,* two that tell *where,* and two that tell *how.*

2. Write a composition on *Berry Picking,* by first writing a large number of questions about it, then writing the answers in your composition (without referring to the questions if you can).

3. Draw a neat line under every adverb in your composition.

LESSON L

Action Modified by Groups of Words

1. *Peace ever reigns* ***there.***
2. *Peace ever reigns* ***in heaven.***
3. *Flowers bloom* ***in summer.***

In the first sentence, *there* tells *where* peace reigns.

In the second sentence, *in heaven* tells *where* peace reigns. *Heaven* names the place, and *in* shows the relation of the place to the act of reigning.

In the third sentence, *in summer* tells *when* the flowers bloom. *Summer* names the season of the year, and *in* shows the relation of the season to the blooming of the flowers.

EXERCISE

1. Fill the blanks in the following sentences with a group of words that tell *where* the action is done: —.

1. The sun shines ——.
2. My uncle resides ——.
3. Fishes live ——.
4. Birds fly ——.
5. Clouds float ——.
6. Rabbits burrow ——.
7. Wild beasts roam ——.
8. Ships sail ——.
9. Boys skate ——.
10. Grass grows ——.

2. Use each of the following groups in a sentence: —

1. in the house
2. in the trees
3. on the roof
4. in the sky
5. on the ground
6. on paper
7. by the window
8. in the meadow
9. through the forest
10. in the corner

3. Analyze according to the model below, and answer questions similar to those that follow it.

1. The ship sank in the harbor.
2. The clear water trickled down the rock.
3. The horses ran furiously across the bridge.
4. Happy birds are singing in the forest.
5. The sun is peeping over the hills.

MODEL

Sentence 1

1. *Ship* is the subject.
2. *Sank* is the predicate.
3. *The* shows that a particular ship is meant.
4. **In the harbor** tells *where* the ship sank.

Which word of the group names the place where the ship sank?

Which word shows the relation between the place and the sinking of the ship?

What does the word *the* tell?

SEAT WORK

1. Copy and fill out the following sentences by telling *where* the action is done: —

1. Rain beats ——.
2. Fire burns ——.
3. The clock ticks ——.
4. The book lies.——.
5. The chair stands ——.
6. Jane sits ——.
7. The children play ——.
8. The kitten sleeps ——.
9. The cattle feed ——.
10. Moses stood ——.

2. Use each of the following groups in a sentence: —

1. on the blackboard
2. in the kitchen
3. in the sea
4. on the ocean
5. in Boston
6. at the falls
7. on the cars
8. in a boat
9. by the fire
10. on the piano

3. Write the analysis of the first two sentences in each of the sentence groups above.

LESSON LI

Phrases Denoting Place and Time

1. In the following sentences find the phrases denoting place, and tell what each one does.

In each phrase tell which word denotes something, and which word shows relation.

1. Silently the twilight creeps over the valleys.
2. Pegasus strayed into a quiet village.
3. Loud the clamorous bell was ringing from its belfry grim.
4. Noisily the cocks crowed from a neighboring farmyard.
5. A pure fountain flowed from the greensward.
6. The wigwam stood by the shining Big-Sea-Water.

2. Fill the blank in each of the following sentences with a group of words that tells *when:* —

1. The sun shines ——.
2. My friend came ——.
3. The sun is hot ——.
4. The air is cool ——.
5. Roses bloom ——.
6. Shadows lengthen ——.
7. Fruit is abundant ——.
8. The birds return ——.
9. Wild beasts prowl ——.
10. The leaves fall ——.

3. Use each of the following phrases in a sentence of your own. Thus: —

Laborers return ***in the evening.***

1. in the evening
2. at noon
3. in the morning
4. in the winter
5. in the spring
6. in the twilight
7. in autumn
8. in the daytime
9. in summer
10. in the night
11. before breakfast
12. before daybreak
13. through the day
14. at last

SEAT WORK

1. Copy and fill out each sentence with a group of words that tells *when:* —

1. Men sleep ——.
2. They work ——.
3. Cocks crow ——.
4. He was rational ——.
5. They came ——.
6. It was completed ——.
7. Snow falls ——.
8. We retire ——.
9. Men plow ——.
10. Father returns ——.

2. Write each of these phrases in a sentence: —

1. at night
2. at daybreak
3. at evening
4. after dark
5. after dinner
6. after sunset
7. before night
8. before noon
9. before morning
10. before midnight
11. during the night
12. by noon
13. at times
14. after school

3. Write the parsing of all the words in sentences 1 and 2, and the analysis of sentences 4 and 5.

LESSON LII

Naming Words and Phrases

34. We have seen that a *word* added to a verb to tell *how, when,* or *where,* is called an adverb; and so a **group** of words added to a verb to tell how, when, or where, must also be an adverb. But in order to distinguish between a *single word* and a *group,* we call the single word an *adverb,* and the group an **adverbial phrase.**

REQUIREMENT.— Point out ten adverbial phrases in the last two lessons, and tell why each is used.

EXAMPLE.— *Flowers bloom in summer.*

In summer is an adverbial phrase; it is added to the verb *bloom* to tell **when** the flowers bloom.

35. Notice that in an adverbial phrase there is *no adverb,* but that each phrase has a noun in it; and that *before* the noun there is a little word that shows relation. Now since this re-

lation word goes before the noun, we call it a **preposition;** for the word *preposition* (pre-position) means before in position.

36. The preposition always shows the relation between the object named by the noun that follows it, and something else; so the noun is said to be the object of the relation shown by the preposition, or, for the sake of brevity, the **object of the preposition.**

EXERCISE

1. Point out the adverbial phrase in each sentence, and tell of what the phrase is composed: —

1. He returned in the evening.
2. Flowers bloom in summer.
3. The leaves fall in autumn.
4. Before midnight the heavy clouds cleared away.
5. Few words were spoken during the exercises.

2. Analyze the five sentences above according to this model: —

MODEL FOR ANALYSIS

Sentence 1

He is the subject, and *returned* is the predicate.

In the evening tells when he returned; *evening* names a part of the day, and *in* shows the relation of the evening to the act of returning.

3. Parse each preposition and its object like this model: —

MODEL FOR PARSING

In is a preposition; it shows the relation of the evening to the act of returning.

Evening is a noun, common, third person, singular number, neuter gender, and object of the preposition *in*.

SEAT WORK

Study the examples in the next lesson, and write the parsing of all the prepositions and their objects, taking care to punctuate your work properly.

LESSON LIII

The Preposition and Its Object

A phrase made up of a preposition and its object may be called a **prepositional phrase.** Observe that such a phrase is named in two ways: as to its **structure,** it is a *prepositional* phrase; as to its **use,** it may be an *adverbial* phrase.

EXERCISE

Analyze the following sentences. Parse the prepositions and objects by reading what you have written: —

1. At daybreak we were suddenly awakened.
2. An incessant tumult was heard throughout the night.
3. In the morning a few fleecy clouds floated in the calm, blue summer sky.
4. He stood by the desk.
5. An old man died in the night.
6. They are abundant in the forest.

What is each adverbial phrase called from the standpoint of its *structure?*

Classify each of the foregoing phrases as to,—

1. Its structure.
2. Its use.

SEAT WORK

1. Write a composition on *Wild Flowers,* on the same plan as in previous lessons.

2. Write the following sentences correctly: —

1. It is said that Colonel clark, who visited the Holy Land last Summer, will be in cedar springs on monday, the 17th of february, and in grand rapids on tuesday.

2. Knifes, loafs, laces, brushes, cameoes, spools, and pulleies lay upon the table in endless confusion.

LESSON LIV

Phrases Denoting Manner

1. *The two friends walked on in silence.*
2. *She arranged everything with care.*
3. *He listened with patience.*

In the first sentence, *in silence* tells *how* the friends walked. *Silence* names the *state* which they maintained while walking, and *in* shows the relation between that state and their walking. *In silence* means the same as *silently*.

In the second sentence, *with care* tells *how* she arranged everything, and means the same as *carefully*. *Care* names the quality which she manifested in the work of *arranging,* and *with* shows the relation of that quality to the action.

In the third sentence, *with patience* means the same as *patiently*. *Patience* names the quality manifested in the act of *listening,* and *with* shows the relation of the quality to the action.

EXERCISE

1. In each of the following sentences, fill the blank with a group of words that tells *how* the action was done: —

1. We waited ——.
2. He read ——.
3. The general proceeded ——.
4. The storm raged ——.
5. He fought ——.
6. He spoke ——.
7. They dwelt ——.
8. She studied ——.
9. The dying man wrote ——.
10. He listened ——.

2. Introduce each of the following groups of words into a sentence predicating action: —

1. in patience
2. in peace
3. with diligence
4. in silence
5. with fury
6. with deliberation

3. Point out the adverbial phrases of manner, and tell what each one does.

How is each phrase made up?

Try substituting single adverbs for some of the phrases.

1. He moved with caution.
2. They recited with remarkable promptness.
3. We lived in constant fear.
4. The brave men fought with unfaltering courage.
5. Comets move with great rapidity.
6. The audience listened with attention.

SEAT WORK

1. Select and copy from some good book or magazine five short sentences containing an adverbial phrase telling *when* or *how,* and underline each phrase.

LESSON LV

Phrases Denoting Cause or Purpose

1. *Soldiers fight for fame.*
2. *The poor man died of hunger.*

In the first sentence, *for fame* tells *why* the soldiers fight.

In the second sentence, *of hunger* tells the *cause* of the man's dying.

EXERCISE

Point out what each phrase tells about the action: —

1. They studied for examination.
2. They ran for the prize.
3. He blushed for shame.
4. They wept for gladness.
5. They were treated with cruelty.
6. The two young friends talked with great earnestness.
7. The gift was accepted with gratitude.
8. The warm spring days were hailed with pleasure.

SEAT WORK

1. Copy sentences from the following that will show all the uses of the adverbial phrase, indexing the use of each.

1. The woman fainted from fright.
2. The party were traveling for pleasure.
3. They walked for exercise.
4. He worked for a living.
5. They fought for liberty.
6. The young man came for advice.
7. They sang for joy.
8. They shouted for help.
9. The bell rang for tea.
10. The vegetables were raised for the market.

2. Write the analysis of sentences 1, 7, and 10.

LESSON LVI

Exercise on Adverbial Phrases

Classify the adverbial phrases as to structure and to use: —

1. The steamer left on Friday.
2. Some birds remain throughout the year.
3. She behaved with propriety on every occasion.
4. Burgoyne surrendered at Saratoga.
5. A strange sound issued from the cave.
6. The anchor clung to the rocks with tenacity.
7. The squirrel searches in the woods for acorns.
8. She died of sorrow.
9. He sailed toward the sunset.
10. The president stayed till Monday.
11. The church stands by the river.
12. He returned in September.
13. She obeyed with alacrity.
14. We are sailing down the Mississippi River.
15. He speaks of the Lord on all suitable occasions.
16. After tea the captain went on deck.
17. Across the sea the white man came.
18. He plays for amusement.
19. He failed through inattention.
20. She could not speak for weeping.

SEAT WORK

Write sentences containing adverbial phrases that tell, (1) when, (2) how long, (3) how often, (4) where, (5) whither, (6) whence, (7) how, (8) why, or for what purpose, (9) from what cause.

LESSON LVII

Exercise on Adverbial Phrases

Classify the adverbial phrases, and point out in each phrase the preposition and its object: —

1. In a lone valley the chieftain was buried.
2. There I lingered till sunrise.
3. The sound floated over the hills.
4. Soon the drowsy bees were humming among the clover tops.
5. In the gray old towers the bells were merrily ringing.
6. The work was pursued with diligence.
7. Many strange people came in from the country.
8. The dam was swept away during the night.
9. The weary soldier leaned against the wall.
10. The woods are wrapped in deeper brown.
11. The owl awakens from her dell.
12. The fox is heard upon the fell.

Does an adverbial phrase contain an adverb?

Why do we classify it as adverbial?

In what other way may we classify it?

SEAT WORK

1. Copy the sentences above.

2. In the first six, place marks of parenthesis around each adverbial phrase to show that it acts as a single unit in the sentence — does the work of an adverb.

3. In the last six, draw a wavy line under the preposition, a straight line under its object, and a straight line under the verb whose action the phrase describes.

LESSON LVIII

Qualities and Limitations Shown by Groups of Words

1. ***Able*** *men are needed.*
2. *Men* ***of ability*** *are needed.*

In the first sentence, *able* tells what kind of men are needed.

In the second sentence, *of ability* also tells what kind of men are needed.

The word *able* and the phrase *of ability* do the same work in the sentence — describe *men.*

EXERCISE

1. Compare the following expressions in the same way: —

1. Sad thoughts.	1. Sorrowful days.
2. Thoughts of sadness.	2. Days of sorrow.
1. Joyful moments.	1. Perilous times.
2. Moments of joy.	2. Times of peril.

The two forms of expression do not always have exactly the same meaning, as will be seen from the following examples: —

1. Troublesome waves.	1. Peevish children.
2. Waves of trouble.	2. Children of peevishness.

1. Free thoughts.
2. Thoughts of freedom.

2. Point out the phrases that describe, and tell what they describe: —

1. Men of industrious habits are prosperous.
2. A young man of good morals is respected.
3. A timid deer, with white feet, fed in the meadow.
4. A cloud of darkness settled over us.
5. Scenes of glory opened before him.

3. Try substituting a single word for some of the phrases above.

37. The phrase that does the work of an adjective is called an **adjective phrase;** and, in general, a word or group added to a noun to limit it *in any way* is said to be an **adjective element.**

SEAT WORK

Find adjective phrases in the next lesson, change as many of them as you can to single adjectives, then rewrite the sentences containing the changes.

LESSON LIX

Adjective Phrases

Tell what each adjective phrase describes, and of what each phrase is composed: —

1. Men of great wisdom seldom err.
2. Habits of industry are important.
3. Such deeds of kindness are appreciated.
4. Words of tenderness are precious.
5. Her tones of sympathy were unheeded.
6. Men of ability are needed in such an enterprise.
7. Songs of devotion were heard in the camp.
8. The surly chief spoke in tones of anger.
9. Thoughts of sadness pressed upon me.

Does an adjective phrase contain an adjective?
Why, then, do we call it an adjective phrase?
By what other name may we call it?

SEAT WORK

1. Select and copy from other books five sentences containing adjective phrases, and ten containing various kinds of adverbial phrases; inclose each phrase in marks of parenthesis to show that it is only a single element in the sentence.

2. See if you can change some of the phrases to single words of the same meaning.

LESSON LX

Nouns Denoting Ownership

Make each of the following expressions part of a sentence: —

1. John's knife.
2. Philip's kite.
3. Julia's glove.
4. Ellen's new book.
5. Father's cane.
6. Mother's spectacles.
7. Uncle John's white horses.
8. Aunt Mary's blue dishes.
9. Jacob's cattle.
10. Laban's images.
11. Jones's mill.
12. Perkins's store.
13. Mr. Knox's shop.
14. The old man's garden.
15. Judge Graves's farm.
16. General Washington's sword.
17. Bonaparte's dress.
18. The children's toys.
19. The men's overcoats.
20. A nation's wealth.
21. The marquis's mantle.
22. The ladies' hats.
23. The boy's sled.
24. The boys' hats.
25. The robbers' pistols.
26. The hunter's dog.
27. The scholar's task.
28. The poor man's sorrow.

In the first example *John's* tells *whose* knife; in the second, *Philip's* tells *whose* kite; etc.

38. Each of these words tells who owns, or who possesses, something, and is therefore said to denote possession. You will notice that each of the words used in this way is changed by adding to it the *apostrophe and s* (**'s**). This addition is called the **possessive sign,** because it is a sign that the word denotes possession.

Notice that in example 22, *ladies'* has *only an apostrophe* added to it. This is all we add to any plural noun ending in *s,* as will be seen also in examples 24 and 25.

When the plural noun ends in any other letter than *s,* we add to it both the apostrophe and *s,* as in examples 18 and 19.

When a singular noun ends in *s,* we usually add both the apostrophe and *s,* as in examples 11, 12, 15, and 21. In a few nouns, however, when the added *s* would make an unpleasant

combination or repetition of sounds, only an apostrophe is added; as, *princess', Moses', Jesus', conscience' sake.*

A very good general rule to follow is to omit the *s* when the noun already has two distinct *s* or *z* sounds one of which is final. Observe the examples just given. But the ear is our chief reliance; for example, *Cyrus* sounds well with the *s* added; as, *Cyrus's decree;* while *Xerxes's army* is intolerable.

EXERCISE

1. Which of the following nouns denote ownership? Tell how the possessive sign of each is formed.

1. The captain's watch was stolen.
2. Charles's ring was found in Mary's box.
3. Ellen's bird escaped from the cage.
4. The flour was bought at Jones's mill.
5. Frank's boat was overturned.
6. Mr. Smith's farm is productive.
7. The *Ladies' Home Journal* is much read.
8. Jethro was Moses' father-in-law.
9. Boys' pockets are seldom empty.
10. Cyrus's decree is found in the Bible.

2. As you pass along the street, notice in shop or store names the possessive forms of nouns. Make a collection of these and bring them to the class.

SEAT WORK

1. Add the possessive sign to the following names, and then use them in sentences: —

Joseph, Silas, Cæsar, Mr. Barnes, General Knox, men, women, teachers, farmers, Professor Richards, princess.

2. Select and copy from some book or magazine twenty nouns having the possessive sign and denoting possession. Note how each sign is formed.

LESSON LXI

Case, Nominative and Possessive

1. *The* ***captain*** *is a brave man.*
2. *The* ***captain's*** *watch was stolen.*

Captain, in the first sentence, is used as subject, and has the ordinary *name form.*

In the second sentence, it is used to tell *whose* watch is meant.

When used to tell *whose* — to denote possession — a noun changes its form as noticed in the preceding lesson.

39. The ordinary form, which a noun has when used as subject, is called the **nominative case,** which means simply *name form.*

40. The changed form which a noun has when used to denote possession, is called the **possessive case,** which means simply *possessive form.*

EXERCISE

In the following sentences, point out which nouns are in the nominative case and which are in the possessive case, and tell what each form denotes: —

1. The governor's elegant mansion is much admired.
2. Mr. Bliss's fruit was stolen by some roguish boys.
3. That boy's sled was bought at Wright's store.
4. Cyrus's campaign was successful.
5. Columbus's third voyage was made in 1498.
6. The book was burned in the martyr's hand.

SEAT WORK

Write the possessive of the following nouns, and then use each in a sentence: —

Larks, Dr. Lucas, sisters, commander, merchants, curfew, battle, Colonel Church, Mr. Fish, J. Marks.

LESSON LXII

Parsing Nouns in the Possessive Case

Parse the nouns in the nominative and the possessive forms, according to the models: —

1. The children's toys are expensive.
2. The queen's barge was already proceeding up the river.
3. On Esek Harden's oaken floor, lay the ears of unhusked corn.
4. The rook's nest was destroyed.
5. William's farm is small.
6. Rufus's garden is well watered.
7. Philip's dwelling fronted on the street.
8. The captives' plaintive cries were heard throughout the night.
9. The Romans landed on Albion's shore.
10. The young man's attention was fixed on the monster.

What is the meaning of the term *nominative?*

How does a noun in the nominative case differ in form from a noun used as object.

MODELS

Ellen's bird escaped.

Ellen's is a noun, proper, third person, singular number, feminine gender; it is used to tell *whose* bird is meant, and is therefore put in the possessive case.

Bird is a noun, com., 3d, sing.; it is used as the subject of the sentence, and is therefore put in the nominative case.

SEAT WORK

1. Think of things owned by different members of your family or by your friends or acquaintances, and write a sentence about each one, using the person's name in the possessive form.

2. Underline each possessive form, marking it *P,* and each nominative form, marking it *N.*

LESSON LXIII

Possessive Nouns Denoting Kindred or Authorship

1. *Frank's brother is sick.*
2. *Webster's Dictionary is much used.*

In the first sentence, the word *Frank's* tells whose brother is meant, but does not show possession; for Frank does not own his brother — his brother is not his property. It is not possession, really, that is here shown, but *kindred.*

In the second sentence, *Webster's* names the *author* of the dictionary, and not the owner, for Webster has long been dead.

41. These words that denote **kindred, authorship,** etc., take the possessive sign because they answer the question *whose,* just as words do that denote real possession.

EXERCISE

Point out the possessive forms, and tell what each one denotes: —

1. Moody's sermons are much admired.
2. Bell's Grammar is used in this school.
3. George's father resides in Boston.
4. Ellen's uncle went to India.
5. Scott's poems are read with delight.
6. The mat was braided by the chieftain's daughter.
7. James's mother was reading thoughtfully.
8. The young Hebrew rode in Pharaoh's chariot.
9. The article was published in *Harper's Magazine.*
10. Mr. Ellis's farm was sold on a mortgage.
11. Joseph's brothers were cruel.
12. The article was found in Quackenbos's Rhetoric.

SEAT WORK

1. Select and copy from something you read, two nouns denoting kindred, two nouns denoting authorship, copying also the noun with which each one is connected.

2. Write five sentences of your own, each containing a noun denoting ownership, kindred, or authorship.

LESSON LXIV

Possessive Nouns Denoting Origin, or Fitness

1. *The sun's rays.*
2. *Children's shoes.*

By the *sun's* rays we mean rays that come from the sun. *Children's* shoes are shoes of the proper size and shape for children. They may never be owned or worn by them.

42. Possessive nouns are often used in this way to denote the **origin, adaptation,** or **fitness,** of things.

EXERCISE

Examine the possessive forms, and tell what each one denotes: —

1. Gentlemen's clothing is substantial.
2. Ladies' gloves are expensive.
3. The moon's pale light fell on the lonely grave.
4. The bird's song echoed through the vale.
5. The old man's thoughts were suddenly interrupted.
6. Henrietta's sister is coming in July.
7. The ruddy camp fire's glow was mirrored in the stream.
8. The fond mother's prayers ascended to heaven.
9. From the distant grove comes the cuckoo's song.
10. The merry skaters were distinctly seen by the bonfire's glowing light.
11. Carpenter's tools are indispensable in such work.
12. The whole earth is enlivened by the sun's radiant beams.

SEAT WORK

1. Select and copy a sentence, and write one of your own, for each kind of possessive noun you have studied so far.
2. Underline the possessive form.

LESSON LXV

Possessive Nouns Denoting Measure

A month's pay was advanced.

In this sentence, *month's,* although it has the possessive sign, is not used to tell whose pay was advanced, but the measure of *time* required for earning the amount paid.

Month's is said to be in the possessive case, because it has the possessive sign, and because it denotes something a little like possession, for a month's pay is the pay *belonging* to a month of labor.

43. So also a noun in possessive form may denote **measure of weight, of length, of distance, etc.**

EXERCISE

Tell what each possessive form denotes: —

1. He was held at arm's length.
2. That sketch was drawn by a painter's hand.
3. American independence was gained by a seven years' war.
4. A ten miles' ride was taken before breakfast.
5. A lion's roar was heard in the forest.
6. The child's arm was crushed.
7. Twenty pounds' weight was added to each captive's burden.
8. The cattle are feeding on the hill's gentle slope.

REMARKS.— In the first sentence, *arm's* denotes the measure of the length; it is the measure of an arm.

In sentence 3, *years'* denotes measures of time, and *seven* tells how many such measures are required to measure the length of the war.

In sentence 4, *miles'* denotes measures of distance, and *ten* shows how many such measures are required to measure the length of the ride.

In sentence 7, *pounds'* denotes measures of weight, and *twenty* tells how many such measures are required to equal the weight of the burden.

SEAT WORK

Write a composition on *Food,* including answers to the following questions: —

1. What are the chief articles of food in our country?
2. What articles of food do we get from other parts of the world?
3. The people of foreign lands use what kinds of food that are not used here?
4. How do savages obtain their food?
5. How did Adam and Eve obtain their food before they sinned?
6. Did they have any work to do?
7. How do people obtain their food in very cold countries?
8. How easily can people get food in some very hot countries?
9. What food evils do people sometimes have to suffer in hot countries?
10. Tell some of the different ways in which food is prepared in various parts of the world.

LESSON LXVI

Possessive Pronouns

1. *My path is lost.*
2. *Your kindness is appreciated.*
3. *His father is dead.*

In the first sentence above, *my* alludes to the speaker, and shows *whose* path is lost.

In the second sentence, *your* alludes to the person spoken to, and shows whose kindness is meant; etc.

QUESTIONS

1. If I want to represent a home as belonging to myself, what pronoun must I employ?

2. How should I represent it as belonging to myself and others associated with me?

3. How should I represent it as belonging to some person spoken to? To several persons spoken to?

4. What pronoun would you use in showing that the home belongs to a man? To a woman?

5. What pronoun would you use in showing that it belongs to two or more men? To two or more women? To a man and a woman? To men and women?

6. When we wish to represent a thing as belonging to something that has no sex, we use the pronoun **its.**

EXAMPLE.— The tree is gigantic; *its* diameter is over ten feet, and *its* top towers far above the steeple.

7. Sometimes the name of the thing possessed is *understood;* as,—

I took his umbrella, and left *mine* [i. e., *my umbrella*].

When the noun is understood, we use *mine* instead of *my; ours* instead of *our; yours* instead of *your;* and *theirs* instead of *their.*

So we have a complete set of words [pronouns] used to allude to the possessor.

They are,—

my or mine,	our or ours,
thy or thine,	your or yours,
his,	her or hers,
its,	their or theirs.

44. Since these words always denote possession, they need **no possessive sign,** so the *'s* is never added to them.

EXERCISES

1. Make each of the preceding words a part of a sentence, and tell whether it denotes ownership, authorship, origin, fitness, a part, kindred, etc.

2. Analyze a few of the sentences thus formed.

QUESTIONS

1. What words may be used to allude to the speaker?
2. Which of these should be used as the subject of a sentence?
3. Which to denote possession?
4. Which as the object of a preposition?
5. Can *I* be used as the object of a preposition?
6. Can it denote possession?
7. Can *me* be used as subject?
8. Can *my* be used as subject?
9. Can *me* denote possession?

45. *I* is said to be in the **nominative case,** or *nominative form,* because it is used as subject, the same as the name form of the noun. (See Sec. 39.)

Since *my* is used to denote possession, it is said to be in the **possessive case,** or *possessive form,* like that of the noun. (See Sec. 40.)

Since *me* is used as the object of a preposition, it is said to be in the **objective case,** or *objective form.*

SEAT WORK

Study the sentences given in the next lesson, and write the parsing of the nouns and pronouns, using the abbreviated form shown in the models. Be careful to punctuate correctly.

LESSON LXVII

Parsing Possessive Pronouns

1. What words may allude to a person spoken of?
2. Which of these words may be used as the subject of a sentence?
3. Which may be used to show possession?
4. Which may be used as the object of a preposition?
5. In what case is *he? him? his? her? she?*

EXERCISE

Read your written parsing of the nouns and pronouns: —

1. My house is small.
2. His eyes were swollen.
3. Her thoughts were vain.
4. Milton's writings are extensively read.
5. The farmer's cattle are quietly resting.
6. My mother's Bible is lying on her lap.
7. I rode through the forest.
8. Their joy was clearly shown in their faces.
9. The mountain is proud of its snowy wreath.
10. We are often deceived by our desires.

MODELS

Our days are numbered.

Our is a pronoun, first person, plural number, and includes both sexes; it is used to tell whose days are numbered, and is therefore *put in the possessive case.*

Abbreviated form to be used in writing: —

Our.— Pron., 1st per., plu.; tells whose days are numbered; poss. case.

Your kind offer is gratefully accepted.

Your.— Pron., 2d per., sing. or plu.; tells whose offer is accepted; poss. case.

SEAT WORK

Write what you have learned of the different forms of pronouns, and their uses, illustrating each form or use by pronouns in the following sentences: —

1. My father's traits of character are repeated in me.
2. Your writings are received with uncommon favor.
3. Our good resolutions are often broken.
4. A father's blessing rested on his child.
5. For days he wandered by the river's brink.
6. On its margin the great forest stood.
7. Our harps were left by Babel's stream.

LESSON LXVIII

Possession Denoted by a Phrase

1. ***Solomon's*** *wisdom is proverbial.*
2. *The wisdom* ***of Solomon*** *is proverbial.*

These two sentences are exactly alike in meaning. In the first, *Solomon's* tells whose wisdom is meant, and in the second, *of Solomon* tells the same thing. *Solomon* names the possessor; and the *possessive sign* in the first sentence, and the word *of* in the second, show the relation of Solomon to wisdom,— the relation of possession.

46. A phrase that denotes possession may be called a **possessive phrase.**

EXERCISE

In the following sentences change the possessive sign from *'s* to *of*, or from *of* to *'s*: —

1. The yellow leaves of autumn fell gently on the stream.
2. Childhood's happy days are remembered with pleasure.
3. The farm of Mr. Smith is very productive.
4. The word of the Lord came to the prophet.
5. Solomon's temple was built on Mt. Moriah.
6. The troops of Washington were poorly clad.
7. An eagle's nest was found near the place.
8. The barge of the queen was already proceeding up the river.

SEAT WORK

1. Copy the sentences below, and underline neatly each phrase denoting possession.

2. Change the adjective phrases to nouns in the possessive case: —

1. The ripples of the rivulet are flashing in the light.
2. Into the valley of Death rode the six hundred.
3. 'Tis written in the book of fate.
4. The curious ways of birds were well known to him.

5. The attention of the tavern politicians was soon attracted by the appearance of Rip.

6. The fruit of the hawthorn, black and red, was gathered in those autumn days.

LESSON LXIX

Phrases Denoting Origin or Authorship

Review Lessons 63 and 64, then examine the adjective phrases in the sentences below, and tell what each one denotes: —

1. The rays of the sun are reflected by the moon.
2. The smoke of the battle is clearing away.
3. The twitter of birds was heard in the grove.
4. Softly came the murmur of distant music.
5. The writings of Milton are sublime.
6. Midst the roar of the storm a faint cry was heard.
7. The arguments of Locke were clearly stated.

MODELS

Of the sun tells what rays are meant, by denoting *origin*. *Sun* names the body that produces the rays, and *of* shows the relation of the sun to the rays.

Of Milton tells whose writings are meant. *Milton* names the author, and *of* shows the relation of Milton to the writings.

SEAT WORK

1. Explain in writing what the possessive phrases in sentences 2, 3, and 4 above denote.

2. Rewrite sentences 1, 3, 5, and 7, changing the adjective phrases to possessive nouns.

THOUGHT GEMS

The ants teach lessons of patient industry, of perseverance in surmounting obstacles, of providence for the future.

The birds are teachers of the sweet lesson of trust.— *Mrs. E. G. White.*

LESSON LXX

Phrases Denoting Material; or the Whole, of Which Something Is a Part

In the first sentence below, *of brass* tells what kind of pillars supported the curtains. *Brass* names the material of which the pillars were made, and *of* shows the relation of the brass to the pillars.

In the second sentence, *of the Amazon* tells to what the mouth belongs. *Amazon* names the river of which the mouth is a part, and *of* shows the relation between the Amazon and the mouth.

EXERCISE

Describe the use of the adjective phrases: —

1. The curtains were supported by pillars of brass.
2. The mouth of the Amazon is broad.
3. A wedge of gold was found in Achan's tent.
4. The rising sun was seen upon the mountain's brow.
5. A pillar of fire stood over the tabernacle.
6. The advance guard of the British Army encamped near the placid river.
7. The masthead of the vessel was seen above the waves.
8. Steps of marble led up to the palace door.
9. The top of the mountain was capped with snow.
10. A ladder of ropes was lowered from the deck of the ship.
11. The ten commandments were written with the finger of God upon tables of stone.
12. The hind legs of the giraffe are shorter than the fore legs.
13. Long festoons of moss hung from the trees.

SEAT WORK

Explain in writing the different cases, or forms, of pronouns; tell when they are used, and give examples.

LESSON LXXI

Phrases Denoting Measure

Review Lesson 65, then examine the adjective phrases, and tell what each one denotes: —

1. By a pleasant ride of twelve miles, we were brought to the beautiful residence of my friend.
2. They were prepared for a stay of several weeks.
3. Their freedom was purchased by a war of thirty long years.
4. A channel of five hundred feet was cut through a bed of rock.
5. A weight of ten pounds was attached to the end of the lever.
6. We were equipped for a journey of a thousand miles.
7. The children of Israel were doomed to a journey of forty years in the wilderness.

In sentence 5, *of ten pounds* tells how heavy the weight was. *Pounds* names the kind of measure employed in estimating the weight. *Ten* shows how many such measures of weight equal the weight attached to the end of the lever. *Of* shows the relation between the pounds and the weight.

In sentence 4, *of five hundred feet* tells how long the channel was. *Feet* names the kind of measure. *Five hundred* shows how many such measures are required to equal the length of the channel. *Hundred* names one of the great orders of numbers, and *five* tells how many of these must be taken. *Of* shows the relation between the feet and the channel.

SEAT WORK

Examine the adjective phrases in the sentences below, and tell in writing what each one denotes: —

1. The dews of night descended on the lonely grave.
2. The winds of autumn wail sadly through the naked trees.
3. The graves of the warriors were dug in the vale.
4. The bright flowers of summer are faded and dead.
5. The sweet songs of birds were heard in the grove.
6. The fruit of that land was good.

LESSON LXXII

Exercise on Phrases

What do the phrases in these sentences tell?

1. The lay of the minstrel was heard in the bower.
2. In the pride of his strength came the proud Briton on.
3. Two large ships were sunk in the harbor.
4. A box of children's shoes was sent to the destitute settlers.
5. The philosophers of that day excelled in wisdom.
6. Morning's rosy light is dawning upon the mountain's brow.
7. A line of breakers stretched across the entrance to the bay.
8. On the third day of September, we arrived at our new home in the fertile valley of this beautiful stream.
9. Acts of kindness are not wholly lost on stubborn hearts.
10. From infancy he was schooled in habits of industry.
11. The doctor's tones of sympathy comforted the suffering man.
12. A bird with a yellow topknot was sitting on the limb of a dead tree.
13. Real courtesy is a grace of the heart.
14. In the early morning the bee searches for honey.

REMARKS.— In sentence 2, *in the pride of his strength* tells how the Briton came on, by telling what quality he manifested in coming. *Pride* names the quality, and *in* shows its relation to the act of coming.

Of his strength tells what kind of pride he manifested. *Strength* names the quality in which he took pride, and *of* shows the relation between strength and pride.

In sentence 5, *of that day* tells what philosophers were meant. *Day* names a definite division of time, but is here used figuratively to denote a period in the world's history.

SEAT WORK

Write out what you know about adverbs and adverbial phrases.

LESSON LXXIII

Distinguishing the Meaning of Possessive Nouns

1. *The President's reception was very cordial.*
2. *My mother's picture has been lost.*

In the first sentence, the meaning of *the President's reception* may be the reception that he *gave* or the reception that *was given him.*

In the second sentence, *my mother's picture* may mean a picture *of my mother* or a picture *owned by her.*

47. To remove doubt about the meaning, it is best to say *the President's reception* when we mean the **one he gave,** and to say *the reception of the President* when we mean the **one given him.** Likewise we make the meaning clear if we say *my mother's picture* when we mean one owned by her, and say *the picture of my mother* when we mean her own likeness.

EXERCISE

1. What two meanings may the following expressions have: —

1. Andre's capture.
2. Burgoyne's defeat.
3. My father's reception.
4. Your sister's care.
5. The enemy's repulse.
6. My teacher's praise.
7. Raphael's picture.
8. Mother's love.
9. Johnson's trial.
10. Father's advice.

2. Tell how the two meanings of the expressions above may be distinguished.

SEAT WORK

Write two sentences for each of the expressions above, one using the possessive noun and the other the same noun with *of.* Be careful to have the wording of the sentences fit the meaning of the form you use.

LESSON LXXIV

Distinguishing Forms of the Personal Pronoun

The various forms of the personal pronoun should be carefully distinguished in speaking and writing. There are only six of them which have different forms for the nominative and the objective, besides one form in *-self,* as follows: —

NOMINATIVE	OBJECTIVE	REFLEXIVE OR EMPHATIC
I	me	myself
we	us	ourselves
thou	thee	thyself
he	him	himself
she	her	herself
they	them	themselves

48. The **nominative form** is used as subject of a complete verb, and in predicate with a verb or a participle.

EXAMPLES.— *I* shall leave tomorrow. I do not think it is *she.* Its being *he* should make no difference.

49. The **objective form** is used as object of a verb or a preposition, and as subject of an infinitive.

EXAMPLES.— I saw *him* on the street. Did you get a letter from *her* today? My mother wishes *me* to come home.

50. The **objective form** is also used in predicate with the infinitive *to be* when the infinitive has a subject of its own; otherwise the nominative is used.

EXAMPLES.— They took me to be *him.* I knew it to be *her.* My brother was thought to be *I.*

51. The form in *-self* has two uses: one to denote *emphasis,* called the **emphatic** or **intensive** use; the other to reflect back to the subject, called the **reflexive** use.

EXAMPLES.— I will do it *myself* (intensive). Father *himself* will come (intensive). She helped *herself* through school (reflexive).

52. After the various forms of *to be* the nominative is used in every case except the **infinitive with a subject of its own,** as pointed out above.

EXAMPLES.— I hope it is *she*. They declared it was *he*. I do not believe it was *they*. If any one is on time, it will be *I*. It was supposed to be *he*. If you were *I*, would you go? You are mistaken about its being *she*.

REMARKS.— Though personal pronouns are very small words and only few in number, yet they are very frequently used. On account of changing their form more often than nouns, errors in their use are very common. This lesson should be studied with great care, for the correct use of pronouns is a mark of culture.

EXERCISE

Insert the proper form of pronoun: —

I, me, myself

1. Did he think it was ——?
2. Between you and ——, that is not fair.
3. Father wants Robert and —— to stay in school.
4. If any boy tries to get his lesson well, it will be ——.
5. That article was written by ——.
6. Please permit John and —— to study together.
7. May Grace and —— go home?
8. Who is there? Only ——.
9. If I can bring —— to the task, I will attend to that ——.

We, us, ourselves

1. They are wiser than ——.
2. It might have been —— who (whom) you heard.
3. —— boys are enjoying our wood work very much.
4. Our cousins and —— are going for an outing.
5. There will be a thousand miles between mother and ——.
6. —— must train —— in right habits.
7. He took a picture of —— three girls in a boat.
8. That house will be finished if we have to do it ——.

SEAT WORK

Copy the following sentences, filling the blanks properly: —

He, him, himself

1. Boys like you and —— ought to know better.
2. Every one was on time but James and ——.
3. She writes better than ——.
4. If anybody is on time, it is sure to be ——.
5. Brother declared it to be ——, but I knew better.
6. Its being —— should make no difference.
7. If any man has tried to do his duty, it has been ——.
8. He hurt —— by talking too much.

They, them, themselves

1. We shall soon be as far as ——.
2. I can hardly believe it was —— who did it.
3. It is different for both you and ——.
4. I thought the people we just passed might be ——.
5. Farmers often have to harvest their crops —— because they can get no help.
6. They are surest of help who help ——.
7. No parents are less to blame than ——.
8. Henry declared it to be ——.
9. I told all my friends about it, —— among the rest.
10. Whom can I trust if not ——?

LESSON LXXV

Qualities Modified

The examples given below show how qualities are modified.

Analyze as in preceding lessons, and say that *wonderfully* tells how clear the tones were; *very* tells how tall the trees were, showing that they possess the quality of tallness (height) in a remarkable degree; etc.

53. These words are classed as *adverbs,* and parsed the same as those that modify actions, except that they are **added to adjectives** instead of being added to verbs.

EXERCISE

Tell how the qualities are modified: –

1. Those tones are wonderfully clear.
2. The redwood trees of California are very tall.
3. The tones of the old violin were charmingly sweet.
4. Cyrus was wonderfully expert in the chase.
5. The beast was great, and terrible, and strong exceedingly.
6. The kingdom is partly strong and partly broken.
7. The young chief of the Onondagas was fleet in the chase and strong in battle.

In sentence 6, *partly* tells in what way the kingdom was strong,— it is strong in some parts and broken in others.

In sentence 7, *in the chase* tells where the chief was fleet. *Chase* names the exercise in which his fleetness was especially manifested, etc. *In battle* tells where his strength was especially manifested. *Battle* names a conflict between armies, and *in* shows the relation between the battle and the strength of the chief.

SEAT WORK

Write a composition on the same plan as heretofore, asking your teacher to suggest a topic.

LESSON LXXVI

Action Which the Subject Performs and an Object Receives

1. *The child is eating an apple.*
2. *John saws wood.*
3. *Helen studies grammar.*

1. What is predicated in the first sentence?
2. Who performs the action?
3. What receives it?

4. What receives the action in the second sentence?
5. What receives the action in the third sentence?

EXERCISE

1. Fill the blank in each of the following sentences with a word showing what receives the action: —

1. Carpenters build ——.
2. I hear ——
3. I like ——.
4. Good children obey ——.
5. Merchants sell ——.
6. Snow covers ——.
7. The hunters killed ——.
8. The waves washed ——.
9. Indolent people hate ——.
10. Mary studies ——.
11. Farmers raise ——.
12. Boys write ——.
13. The sun warms ——.
14. Lucy reads ——.
15. The idler wastes ——.
16. My father bought ——.

2. Change each of the foregoing sentences so that the word showing what receives the action will be made the subject of the sentence.

3. Tell what performs the action and what receives it: —

1. Some birds build their nests on the ground.
2. Moses received the tables of stone on Mount Sinai.
3. The bright waves washed the pebbly shore.
4. Abraham left the land of his fathers.
5. The merry songs of birds filled the air.
6. The pages of thy book I read.
7. They clasped his neck.
8. He saw the fire of the midnight camp.

SEAT WORK

1. Write the analysis of sentences 2, 3, and 4 according to this model: —

MODEL

Some birds build their nests on the ground.

1. *Birds* is the subject of this sentence.
2. *Build* is the predicate.
3. *Some* shows that *birds,* as used in this sentence, does not mean *all* birds, but only a certain class, probably not numerous.

4. **Nests** shows *what* the birds build. It tells what receives the action.

5. *Their* alludes to birds, and thus tells whose nests are meant.

6. *On the ground* tells *where* the nests are built.

2. Rewrite the first five sentences so that the word showing what receives the action will be made the subject.

LESSON LXXVII

Action Study

Study the action as performed and as received: —

1. He saw once more his dark-eyed queen.
2. Odors of orange flowers reached him.
3. Loud he sang the psalm of David.
4. The voice of his devotion
   Filled my soul with strange emotion.
5. An earthquake's arm of might
   Broke their dungeon gates at night.
6. He heard at times a horse's tramp
   And a bloodhound's distant bay.
7. In happy homes he saw the light
   Of household fires, so warm and bright.

REMARKS.— Take *once more* together as an adverb. It probably comes from the adverbial phrase *for one more time*.

54. In sentence 5, the earthquake is represented as having an arm of might, and breaking with it the gate of the dungeon. We speak of the earthquake as though it were a person. This is called a figure of **personification.** We say that it has an arm of might because it has such great power, shaking the earth as it does, rending rocks asunder, and upheaving islands in the sea. The meaning is that the earthquake so shook the prison that the doors flew open.

In sentence 6, *at times* tells when he heard the horse's tramp and the bloodhound's bay. *Times* names certain points, or short periods, with intervals between. If he had heard the sounds all the while, continuously, there would have been only *one* time of hearing them; but since there were intervals when he did not hear them, he heard them *at times*.

55. A capital letter should begin the first word of every line of poetry.

SEAT WORK

Write —

1. Three sentences that predicate quality.
2. Three that predicate action not received by anything.
3. Three that predicate action received by the subject.
4. Three that predicate action performed by the subject and received by something else.

LESSON LXXVIII

Regular and Irregular Verbs

Lightnings flash.

What is predicated in this sentence? Is the action represented as present or past at the time of mentioning it?

Lightnings flashed.

In this sentence, is the action represented as present or past at the time of mentioning it?

Which verbs in the following sentences represent the action as present? Which represent it as past?

1. Torrents roared.
2. Thunders roll.
3. Waves dash.
4. Trees fell.
5. People fled.
6. Birds seek shelter.
7. The storm beats.
8. The eagle screamed.
9. The wind blows.
10. The ocean roars.

56. A verb that represents action as present at the time of mentioning it, is said to be in the **present tense.**

57. A verb that represents action as past at the time of mentioning it, is said to be in the **past tense.**

EXERCISE I

1. Tell the tense of the verb in each of the following sentences: —

1. The foxgloves stand in a long black row.
2. The slender swallows fly joyously about the eaves of the old barn on the hill.
3. The snow fell fast.
4. The sheep are feeding on the hillside.
5. The children swung on the old gate.
6. Across the stepping-stones we passed.
7. A graveled walk led to the door.
8. The full creek rushes noisily along.
9. Here a row of doves sit from morn till night.
10. We sat down in the chimney nook.

2. What is the past tense of *walk? look? burn? help?*

Write each of these verbs in the present tense.

Write each in the past tense. What have you added to the present tense in changing it to the past?

58. A verb that forms its past tense by adding *ed* to the present, is called a **regular verb.**

What is the past tense of *go? ride? see? feel? sing? find? write?*

Does there seem to be any regular way of forming the past tense of these verbs?

59. Such verbs are called **irregular** because they do not form their past tense in the regular way, by adding *ed* to the present.

It is necessary to give careful attention to the forms of irregular verbs, for most of them are used very frequently. A list for reference is found in the Appendix.

EXERCISE II

Which of the following verbs are regular? Which irregular?

do	seek	fill	rest	call	swim
climb	sit	fling	chirp	fly	stand
fight	fall	freeze	flee	play	whisper
wait	wander	think	fold	sleep	search

SEAT WORK

1. Select and copy neatly ten sentences each having a regular verb in the present tense.

2. Select and copy neatly ten sentences each having an irregular verb in the past tense.

LESSON LXXIX

Transitive Verbs; Voice

Birds build nests.

What is predicated in this sentence?

What performs the action?

What receives the action?

Answer the same questions in regard to the following sentences: —

1. Julia writes letters.
2. Bees make honey.
3. Steam propels boats.
4. Cannibals eat men.
5. Farmers till the ground.
6. Mills grind wheat.

60. A verb that represents an action as *performed by the subject* and *received by something else,* is a **transitive verb,** in the **active voice.** It is called *transitive,* because the act *passes* from the one who performs it to some person or thing that receives it, and *transitive* means *passing.* It is said to be in the *active voice* because the subject acts, or performs the action.

The letter was written by Julia.

In this sentence, Julia *performs* the act of writing, and the letter *receives* it, just as in sentence 1 above; but in this sentence the name of the thing that receives the action is the subject, while in the former sentence, the name of the one who performs the action is the subject.

61. When the action is received by the subject, the verb is said to be **transitive** and in the **passive voice.** It is said to be *transitive* because the action *passes* from the one who performs it to something which receives it. It is said to be in the *passive voice* because the subject does not act, but receives the action; it is not active, but passive.

We see, then, that a verb is *transitive* whenever it represents the action as *passing to anything,* or received by anything; and that a *transitive verb* is in the *active voice* when the subject *performs* the action, and in the *passive voice* when the subject *receives* the action.

When the subject performs the action and something else receives it, the name of the thing that receives the action is said to be the **object of the verb.**

EXERCISE

1. Make each of the following verbs the predicate of a sentence in which the subject performs an action, and an object receives it: —

Take, seek, strike, build, buy, cultivate, study, till, leave, deceive, kill, punish, send, open, rend, break, gather, discover.

2. Make each of the verbs above the predicate of a sentence in which the subject receives the action.

SUGGESTION.— Of course the *form* of the verb will have to be changed, and the copula used before it.

SEAT WORK

Select and copy neatly five sentences with a transitive verb, and write five of your own. Index the active and passive verbs.

LESSON LXXX

Intransitive Verbs

1. *The bird sings in the tree.*
2. *The flowers bloom in the garden.*
3. *Beasts roam in the forest.*

What is predicated by the verb in each of these sentences?

Is the action received by an object?

Is the action received by the subject?

62. When the action is not represented as being received by anything, the verb is said to be **intransitive,** that is, *not* transitive.

EXERCISE

1. Make ten sentences, each having an intransitive verb as predicate.
2. When is a verb transitive?
3. When intransitive?
4. When is a transitive verb in the active voice?
5. When in the passive voice?

SEAT WORK

Select and copy neatly five sentences containing an intransitive verb, and write five of your own.

LESSON LXXXI

Exercises on Verbs

In the sentences on the next page,—

Tell what performs the action and what receives it.

Tell what verbs are transitive and in the active voice, and tell why.

Tell which are transitive and in the passive voice, and why.

Tell which verbs are intransitive, and why.

Point out all the subjects and the objects of a verb: —

1. They gathered ripe nuts in autumn.
2. The waysides are fringed with flowers.
3. Many a green old sycamore shaded in summer the creek.
4. Oft they watched with wondering eye the swallow.
5. Brightly the morning sunshine glowed.
6. The barns are filled to the full with grain.
7. Through the autumn leaves the ripe fruit gleamed.
8. The orchard trees of their load complain.
9. The dull, red sun shines through the soft, smoky haze.
10. The oaten sheaves in autumn were piled to the very eaves.

SEAT WORK

Copy all the adverbial phrases from the sentences above, and explain in writing what each one tells and to what verb it is added.

LESSON LXXXII

Exercises on Verbs

Do the same with these sentences as you did in the previous lesson: —

1. All the signs foretold a long winter.
2. Filled was the air with a dreamy, magical light.
3. Glasses with horn bows sat astride on his nose.
4. Basil knocked from his pipe the ashes.
5. All his thoughts were congealed into lines on his face.
6. Then the smoke rose slowly, slowly, through the tranquil air of morning.
7. All the tribes beheld the signal.
8. Then the warriors washed the war paint from their faces.
9. In the green spring we gaze upon the awakening fields.
10. A thousand odors rise from blossoms of a thousand hues.

SEAT WORK

Copy all the prepositional phrases from the sentences above, and tell in writing which are adjective and which are adverbial, and what each one tells.

LESSON LXXXIII

Exercises on Verbs

Do with the following sentences taken from poetry, the same as you did in the two preceding lessons: —

1. On the banks their clubs they buried.
2. Two good friends had Hiawatha.
3. All the coals were white with ashes.
4. From his pouch he drew his peace pipe.
5. Made of red stone was the pipe head.
6. All the land with snow was covered.
7. Homeward shoots the arrowy swallow.
8. A scent of growing grasses through the lodge was gently wafted.
9. From his eyes the tears were flowing.

SEAT WORK

Rewrite the sentences above in the order you would naturally say them if they were not in poetry.

See if any of the subjects have been changed to objects, or any objects changed to subjects.

To what is the swallow likened in sentence 7?

LESSON LXXXIV

Review Exercises

1. Give a sentence whose verb denotes action and predicates it in one word.

2. Give a sentence whose verb employs one word to denote action and another to show its predication.

3. Parse the verb in each of these sentences.

4. Make sentences that will show how the adverb is employed to tell *how, when, where,* actions are performed.

5. Parse the adverbs.

6. Make sentences that will show how *groups* of words are employed for the same purpose.

7. Give an example of an adverbial phrase denoting purpose. One denoting cause.

8. Give an example of an adjective phrase used to denote quality. One used to denote possession.

9. How do we change the form of nouns to make them denote possession? Give examples.

10. How do we form the possessive case of singular nouns ending in *s?* Of plural nouns ending in *s?*

11. Give a list of the possessive pronouns.

SEAT WORK

Write sentences containing all the possessive pronouns, and underline each pronoun.

LESSON LXXXV

Review Exercises

1. For what different purposes do we use nouns in the possessive case? Give examples.

2. What pronouns of the *first person* may be used in the *nominative case?* What in the *possessive case?* What in the *objective case?*

3. What pronouns of the *second person* may be used in the *nominative case?* What in the *possessive?* What in the *objective?*

4. What pronouns of the *third person, masculine gender,* may be used in each of the cases? What in the *feminine gender?* What in the *neuter?*

5. Give a sentence containing a transitive verb in the active voice.

6. Give a sentence containing a transitive verb in the passive voice.

7. Give a sentence containing an intransitive verb.

8. When is a verb said to be regular, and when irregular? Give an example of each kind.

9. When is a verb in the present tense?

10. When in the past tense?

11. Give a sentence containing an irregular transitive verb in the passive voice and the past tense.

12. Give a sentence containing a regular transitive verb in the active voice and the present tense.

SEAT WORK

Write what you know about the formation of the plural, and give examples of each way of forming it.

LESSON LXXXVI

Person and Number of the Verb

I *work.*	He *work**s**.*
We *work.*	She *work**s**.*
You *work.*	It *work**s**.*
They *work.*	Thou *work**est**.*

63. From the examples above, we see that the verb *work* has three forms in the present tense. When any one of the words *I, we, you,* or *they* is used as subject, the verb is **work.** When any one of the words *he, she,* or *it* is used as subject, the verb is **works.** When *thou* is used as subject, the verb is **workest.**

This change in the form of the verb is called its **person** and **number.**

He, she, and *it* are each in the third person, singular number; so we see that when the subject is in the third person, sin-

gular number, *s* is added to the verb. The verb is then said to be in the third person, singular number.

It is really the *subject* that has the person and number, and the *verb changes its form to agree with it.*

When the subject is a *noun* in the third person, singular number, the verb is changed in form just as it is when the subject is a pronoun; as,—

Men work.	The boys play.
Man work**s.**	The boy play**s.**

Thou is never used in common language. It is sometimes found in poetry, and is much used in the Bible and other ancient books. When used, it requires *t, st,* or *est* to be added to the verb, unless the verb already ends in *st.*

From the following, it will be seen that the verb does not change its form in the past tense for person and number, except for *thou:* —

I *worked.*	He *worked.*
We *worked.*	She *worked.*
You *worked.*	It *worked.*
They *worked.*	Thou *worked**st.***

EXERCISE

1. Employ the following verbs in sentences of your own: —

Forsake, reach, stand, descend, approach, defends, forsakes, stands, defend, approaches, watches, reaches, make, descends, write, tells, watch, fall, falls, come, comes.

2. Make each of the following words the subject of a sentence: —

Nathan, mountains, city, sea, queens, soldier, landscape, castles, oceans, we, they, she, I, you, he, sky, books, fountains, ostrich, piano, pictures.

3. Change the number of each noun subject, and the number and person of each pronoun subject, and see what change will be required in the verb.

SEAT WORK

1. Copy these sentences, and fill in the blanks: —

1. The —— contains many people.
2. The —— falls heavily on the roof.
3. The priest-like —— reads the sacred page.
4. Softly now the ————————
   Fades upon my sight away.
5. How regally the —— look down.
6. The summer —— lie pitched like tents.
7. And yet once more the —— sing.
8. And the ——, dark and lonely,
   Move through all their depths of darkness.
9. The gray-haired —— kneels beside the bier.

2. Correct, by rewriting, all errors in the following sentences, giving reasons: —

1. The heavens looks down with angry frown.
2. The waves makes a moan.
3. The wild winds roars.
4. The tempest rage.
5. Across the deck the huge waves dashes.
6. The forest leaves falls like flakes to the ground.
7. "The lion eat flesh," says I.
8. A robe of leaves cover all the trees.
9. The violets peeps from beneath the leaves.
10. A dish of nuts stand on the table.
11. The stars shines through the rents of ruin.
12. The trees of the forest waves in the blue midnight.
13. How sweet the moonlight sleep upon the bank.
14. The wild waters leaps on the crags.
15. Thou worked with ease.
16. The Jordan rush to the Dead Sea.
17. He praisedst the singer.
18. A load of boys are passing.
19. A vase of flowers were presented to the teacher.
20. A crown of thorns was placed upon his brow.
21. A confusion of sounds strike on my ear.

LESSON LXXXVII

Person and Number of the Verb *To Be*

The verb TO BE is different from other verbs in many important respects. It has more forms in the present tense than other verbs have, as will be seen by the following: —

I ***am.***	We ***are.***
Thou ***art.***	You *are.*
He ***is.***	They *are.*

It also has more forms in the past tense, as seen below.

I ***was.***	We ***were.***
Thou ***wast.***	You *were.*
He *was.*	They *were.*

64. When the predicate consists of a copula and some other word, the **copula is changed** to show the person and number, but the other word remains unchanged.

MODELS FOR PARSING THE VERB

Sad-voiced Autumn grieves.

Grieves is a verb, regular, intransitive, present tense, third person, singular number, to agree with its subject *Autumn.*

Below me roar the rocking pines.

Roar is a verb, regular, intransitive, present tense, third person, singular number, to agree with its subject *pines.*

The wind is heard among the mountains.

Is heard is a verb, irregular, transitive, passive voice, present tense, third person, singular number, to agree with its subject *wind.* The person and number are shown by the form *is.*

I am sad.

Am is a verb, irregular, copula, present tense, first person, singular number, to agree with its subject *I.*

He trod the dark valley alone.

Trod is a verb, irregular, transitive, active voice, past tense. This verb does not change its past tense for the person and number of its subject.

EXERCISE

Parse the verbs in the following: —

1. The torrent pours down the rock.
2. The tree tops faintly rustle.
3. Silence reigned in the streets.
4. Your eyes are dim.
5. Thou art welcome.
6. That star now holds the top of heaven.
7. The sun shoots his upward beam against the dusky pole.
8. My brothers stepped to the next thicket.
9. Was I deceived?
10. A sable cloud turns forth her silvery lining.
11. I saw them under a green mantling vine.
12. I am content.
13. Thou art free.
14. The plowman is whistling o'er the furrowed land.

SEAT WORK

Correct, by rewriting, all errors in the following sentences, giving reasons: —

1. They was smitten with blindness.
2. Adown the glen rides armed men.
3. Deep, fiery clouds o'erspread the sky.
4. Dread stillness reign in air.
5. They keeps time to the music.
6. We was invited.
7. The mountain tower above the sky.
8. The tickets was all taken before noon.
9. Them is pretty.
10. I were sadly disappointed.
11. Them boys write letters in school.
12. Flowers is prettiest in the morning.
13. The books was found in the thief's trunk.

LESSON LXXXVIII

Interrogative Sentences

1. Change each of the following sentences so as to make it *inquire* for the quality, action, or state: —

1. Joseph is industrious.
2. Those buildings were new.
3. The soil is productive.
4. The wind is blowing.
5. Those trees are fruitful.
6. They were improving.
7. Good resolutions are often forgotten.

What change has been made in each sentence, in order to make it inquire for the action, or quality, or state?

2. After the sentences above have been changed to the interrogative form, analyze them according to the following —

MODELS

Are you weary?

You is the subject.

Are weary is the predicate; it inquires for a condition of the subject.

Is the dew falling?

Is falling is the predicate; it inquires for an action of the dew.

SEAT WORK

1. Write the analysis of the following questions, taking pains to punctuate your work correctly: —

1. Why are you so sad?
2. Where is she going?
3. Were you present at the opening of the session?
4. Was Cromwell destitute of private virtues?
5. Art thou alone in this dreary wood?
6. Hear you that distant murmur?

2. Study the next lesson, then select and copy five sentences each containing a verb in the imperative mode.

3. Write two similar sentences of your own, and two that you hear some one use.

LESSON LXXXIX

Commands, Exhortations, Petitions

Hear me.

These words are addressed to some one who is supposed to be present. If the person spoken to is younger than the speaker, or inferior in rank, the words will be understood as a *command;* if he is equal in age and rank, they will be understood as an *exhortation;* but if he is a superior, they will be regarded as a *petition,* or an entreaty. If they are addressed to God, they will be understood as a *prayer* or *supplication.*

So the same words may express a *command,* an *exhortation,* a *petition,* or a *prayer.*

65. The expression, *hear me,* is regarded as a sentence. The **subject** is *thou* or *you* **understood.** If the subject were written, the sentence might stand thus: *Hear thou me.* The subject *thou* would allude to the person spoken to; but since that person is present, the subject may be dropped.

EXERCISE

In the following sentences, tell, (a) what rank of persons may be addressed, (b) whether one or more persons, (c) whether the sentence is a command, exhortation, petition, or prayer.

1. Rise up to thy full height.
2. Listen to the advice of the godly.
3. Be wise.
4. Be encouraged by your success.

5. Be guided in all things in this life by the Word of God.
6. Hear out of heaven thy dwelling place, O God of Israel.
7. Enter ye in at the strait gate.
8. Swear not at all.
9. Be thou faithful unto death.
10. Go ye into all the world and preach the gospel to every creature.
11. Nature, attend! join every living soul
Beneath the spacious temple of the sky,—
In adoration join; and, ardent, raise
One general song! To Him, ye vocal gales,
Breathe soft, whose Spirit in your freshness breathes:
O talk of Him in solitary glooms!
Where, o'er the rock, the scarcely waving pine
Fills the brown shade with a religious awe.
And ye, whose bolder note is heard afar,
Who shake the astonished world, lift high to heaven
The impetuous song, and say from whom you rage.
His praise, ye brooks, attune, ye trembling rills;
And let me catch it as I muse along.

— *Thomson.*

SEAT WORK

Write out information about the following sentences as directed in the exercise above. Thus: —

Come into the ark of safety.

Come is addressed to a person of equal or lower rank; it is spoken to one or more persons; it expresses a command. Since the persons addressed are supposed to be present and hear, the subject is omitted.

1. Trust in the Lord with all thy heart.
2. Get wisdom.
3. Honor the Lord with thy substance.
4. In all thy ways acknowledge him.
5. Hear the instruction of thy father.
6. Enter not into the path of the wicked.
7. Take time for reflection.
8. Receive my instruction.
9. Keep thy heart with all diligence.

LESSON XC

Modes and Sentences

66. The verb in such sentences as those studied in the preceding lesson, is said to be in the **imperative mode;** for *imperative* means *commanding,* and *mode* means *manner.* Here *mode* means manner of speaking, as in the world of fashion it means manner of dressing.

67. The verbs in all the other sentences we have had heretofore are said to be in the **indicative mode.** They simply *indicate* or *declare* an act, being, or state, or *inquire* for it.

68. A sentence containing a verb in the *indicative* mode is called a **declarative sentence.**

69. A sentence containing a verb in the indicative mode and asking a question is called an **interrogative sentence.**

70. A sentence containing a verb in the imperative mode is called an **imperative sentence.**

EXERCISE

Tell which of the following sentences are declarative, which interrogative, and which imperative. Explain why you so call them: —

1. Go not in the way of evil men.
2. Ponder the ways of thy feet.
3. In the first watch of the night,
   Without a signal's sound,
   Out of the sea, mysteriously,
   The fleet of Death rose all around.
4. Whence comes that murmur?
5. Whither goest thou?
6. Put away from thee a froward mouth.
7. When was the independence of the United States acknowledged by Great Britain?
8. There in close covert by some brook
   Hide me from day's garish eye.
9. With speeches fair she woos the gentle air.
10. She hides her guilty front with innocent snow.

REMARKS.— In sentence 3, the two words *out of* are used together as a preposition.

Around, although it would be a preposition if the ellipsis were supplied, is better called an adverb, representing an adverbial phrase in which the object of the preposition is understood. The meaning is that the fleet of Death rose all around the ship.

All is an adverb, added to the adverb *around.* It seems to convey the idea that every part of the sea around this ship was covered with the fleet of Death.

SEAT WORK

1. Select and copy from some book three sentences each of the kinds studied in this lesson.
2. Write one of each of these kinds which you hear your teacher use.

LESSON XCI

Class Predicated

Things that are alike are said to be of the same *class.*

Men that build houses and barns are called *carpenters;* men that till the soil are called *farmers;* men that study law, and plead cases in court, are called *lawyers;* men that work in iron are called *blacksmiths.*

71. These nouns do not name any particular individuals, but a class of persons; they are therefore called **class nouns.**

QUESTIONS

1. Men that make flour are called what?
2. Men that weave cloth?
3. Men that dig minerals from the earth?

4. Men that build walls and houses of brick and stone?
5. Men that spend their lives upon the sea?
6. Men that roam the forests in search of game?
7. What other classes of men can you name?

In this way we classify men in respect to their employment in life.

Those of the same employment may be very different in other respects. For instance, some farmers are very industrious, others are indolent; some are temperate, others are intemperate; some are honest, and others are dishonest. Yet all these men belong to the class called farmers; for they are following farming as an employment.

EXERCISE

1. In each of the following sentences, point out the class noun, define the word used, and tell to whom it applies: —

1. Tennyson is a poet.
2. His father was a minister.
3. Locke was a philosopher.
4. My brother is a musician.
5. Bonaparte was a general.
6. Gold is a metal.
7. He was a Samaritan.
8. The captain was a Spaniard.
9. That tall, gray man was a general in the rebel army.
10. The inventor of the magnetic telegraph was an American.

2. Analyze the last three sentences above, and parse the class noun in each, according to the following models: —

MODEL FOR ANALYSIS

My uncle is a merchant.

1. *Uncle* is the subject of this sentence.
2. **Is merchant** is the predicate; it predicates that my uncle belongs to a class of men called merchants.
3. **Merchant** names one of a class.
4. **Is** shows that the thought is predicated.

5. *My* alludes to the speaker, and shows whose uncle is meant.

6. *A* denotes one, but no particular one.

MODEL FOR PARSING

Merchant is a class noun, common, third person, singular number, masculine gender; used with the copula to form the predicate, and therefore put in the nominative case.

SEAT WORK

Write out the work for the following sentences as directed at the beginning of the exercise above; thus: —

Orator is a class noun; it means one who speaks effectively in public; it applies to Demosthenes, and classifies him.

1. Demosthenes was an orator.
2. His son was a lawyer.
3. John was an apostle.
4. Bryant was a poet.
5. That man is a sailor.
6. My neighbor is a painter.
7. Water is a liquid.
8. The earth is a planet.
9. Good people are always generous.
10. That body of land is an island.
11. This plant is a perennial.
12. That dark building is a prison.
13. Pitcairn is an island in the Pacific Ocean.
14. Robert Morrison was a missionary in China.
15. Admiral Peary is the discoverer of the north pole.
16. The canary is a beautiful songster.
17. Luther was a preacher of great power.
18. Marconi is the inventor of the wireless telegraph.
19. The construction of the Panama Canal was a great engineering feat.
20. Daniel was a prisoner in the lions' den.

LESSON XCII

Class Assumed

In the previous lesson the *class* was predicated of the subject, but, like quality, it may also be assumed.

EXERCISE

Point out the nouns which assume class of the subject; give the meaning of the noun, and tell to whom it applies: —

1. Demosthenes the orator was remarkably eloquent.
2. Booth the assassin shot Lincoln.
3. Raphael the artist was very industrious.
4. The sentinel stars set their watch in the sky.
5. John the apostle was much loved by his Lord.
6. Bryant the poet is dead.
7. Luke the beloved physician accompanied Paul.
8. Noah the preacher built the ark.
9. Philip the evangelist baptized the eunuch.
10. David the sweet singer played before Saul.

SEAT WORK

1. Write out information on the last five of the sentences above, according to the directions given.

2. Rewrite five of the sentences in the previous lesson so the class will be assumed.

LESSON XCIII

Assuming One Class and Predicating Another

Considering him with respect to his occupation, or business in life, I might say, " Mr. Jones is a lawyer; " but considering him in regard to his religious views, I might say, " Mr. Jones is a Baptist." By this we see that Mr. Jones might belong to two classes at the same time. If we wish to predicate that he belongs to both the classes noticed above, we say, " Mr. Jones is a lawyer and a Baptist."

If we wish to predicate that he belongs to one class, and assume that he belongs to another, we say, "Mr. Jones the lawyer is a Baptist;" or "Mr. Jones the Baptist is a lawyer."

EXERCISE

Point out the class nouns, define their meaning, and tell whether they are predicated or assumed: —

1. Arnold the traitor was false to his country.
2. Simon the tanner dwelt by the sea.
3. Tecumseh the warrior was an Indian chief.
4. Saul the king was slain.
5. Spenser the poet was a recluse.
6. Luther the Reformer exposed the errors of the Romish Church.
7. Bonaparte the Corsican became emperor of France.
8. Luke the beloved physician was a companion of Paul.
9. Naaman the captain of the Syrian host was a leper.
10. Joseph the favorite son of Jacob was prime minister of Egypt.
11. Aaron the brother of Moses was a high priest.
12. George I king of Greece was a Dane.

72. A class noun describes a person or object by giving it another name. Since this other name is frequently placed beside the first name of the person or object it classifies, it is said to be in **apposition** with the first noun; for *apposition* (ad-position) means *position beside,* just as pre-position means position before (see Lesson 52).

If the class noun is assumed, we say merely that it is in apposition with the noun it classifies; but if the class noun is predicated, we say it is in **predicated apposition** with the noun it classifies.

SEAT WORK

Write a description of each class noun in the exercise above by telling what kind of apposition it is in, and with what it is in apposition.

LESSON XCIV

Class Phrases

Moses was a goodly child.

In this sentence it is plain that *child* is a class noun, and in predicated apposition with Moses. By adding the qualifying word *goodly,* we classify Moses more closely, or more in particular, than when we use only the general class name *child.*

73. In this case it takes the entire phrase *goodly child* to classify as closely as we wish; hence we may call such an expression a **class phrase.**

EXERCISE

Point out the class phrases below, and tell which part of the phrase names the general class, and which indicates the particular class to which the person or object belongs: —

1. The Indians were brave warriors.
2. The Northmen were bold adventurers.
3. Cactuses are hardy plants.
4. Why are you so careless in your work?
5. The Spaniards are treacherous foes.
6. Bonaparte was a successful general.
7. That horse is a beautiful animal.
8. Reprove not a scorner.
9. Those houses with stone fronts are beautiful buildings.

SEAT WORK

1. Copy each sentence, underline neatly the class phrase, and write a description of each phrase as directed in the exercise above: —

1. The Cabots were successful discoverers.
2. The lark is a sweet singer.
3. Cortez was a cruel invader.
4. The Richardsons are good neighbors.
5. The Scandinavians are hardy mariners.

2. (a) Tell the kind of sentence, (b) name the subject and the predicate, (c) point out and classify each prepositional phrase: —

1. Hang a lantern aloft in the belfry arch of the North Church tower.

2. Our uncle, innocent of books,
Was rich in lore of fields and brooks.
— *Whittier.*

3. The mellow light of sunset shone sweetly on the wood-girt town.

4. And above, in the light
Of the starlit night,
Swift birds of passage wing their flight
Through the dewy atmosphere.
— *Longfellow.*

LESSON XCV

Class Phrases

Like simple nouns, class phrases may either assume or predicate class.

EXERCISE

Point out the class phrases, tell whether they are assumed or predicated, and analyze each phrase as before: —

1. Milton the great poet was a devout man.
2. Wednesday, my mother's birthday, was a stormy day.
3. The Reformers were earnest Christians.
4. Newton was a great mathematician.
5. These substances are pure metals.
6. The orange is a delicious fruit.
7. Iagoo, the great boaster, was a marvelous story-teller.
8. Keep thy father's commandment.
9. He was, assuredly, an excellent solicitor.
10. With the neighboring gentry, however, he was no favorite.
11. That peak you see yonder is Mt. Shasta.
12. Nimrod the son of Cush was a mighty hunter.

SEAT WORK

1. Name the kind of sentence, and point out the subject and the predicate: —

1. Keep your mind upon worthy subjects.
2. Why were you tardy?
3. Wake the song of jubilee.
4. Beside the river's tranquil flood
   The dark and low-walled dwelling stood.
5. The skirts of a heavy thundercloud hung over the western hill.

2. Select and copy or compose five sentences each containing a class phrase that assumes or predicates, or both. Underline the class phrase neatly, and mark each one *A* or *P* according to whether it assumes or predicates class.

LESSON XCVI

Class Phrases

Do with these sentences as directed in the previous lesson: —

1. Miles Standish, the Puritan captain, was a little man.
2. Nauhaught, the Indian deacon, was a poor man.
3. A hearty man was Benedict, the wealthy farmer of Grand Pré.
4. The landlady's son, a tall viking, went with us.
5. Dr. Franklin, the great philosopher, was the son of a poor man.
6. Fear not the icy fingers of Death.
7. Why is seven a perfect number?
8. Alden, the taciturn stripling, was a fair-haired Anglo-Saxon

REMARKS.— In sentence 1, *Miles Standish* may be parsed as one word. *Puritan* is a noun, com., 3d, sing., masc.; used here as an adjective. It describes the captain by naming the religious sect to which he belonged. It takes the capital initial, not because it is a proper noun, but because it is the name of a sect. It cannot be a proper noun; for it may be applied to any one of a large class.

Puritan is sometimes wholly an adjective, as when we speak of Puritan principles; or it may be wholly a noun, as when we say a man is a Puritan.

In sentence 2, *Indian* is a common noun, and used in very much the same way as Puritan in the sentence above. It takes the capital initial because it is derived from the proper noun *India.*

Viking means a *pirate chief;* but this young man is probably called a viking on account of his commanding appearance. He looks as if he might be strong and courageous enough for a viking.

In sentence 6, Death is represented as being a person. He is said to have icy fingers, because when people die, their fingers become very cold. What is such a figure of speech called? (See Lesson 77.)

Fair-haired is one word — an adjective.

SEAT WORK

Study the next lesson; write the parsing of all the nouns and verbs used in the five illustrative sentences.

LESSON XCVII

Assuming and Predicating Identity

1. *That tall man is Abraham Lincoln.*
2. *Israel's wisest king was Solomon.*
3. *The boy Henry fell into the sea.*
4. *The brig "Rover" was sunk.*
5. *That wise king, Solomon, built the temple.*

In sentence 1, the subject names one of a class, and the predicate identifies him by giving his individual name.

In sentence 2, *Israel's wisest king* names and describes one of a class, and *was Solomon* predicates his identity.

In sentence 3, the subject, *boy,* names one of a class, and *Henry,* his individual name, assumes his identity.

In the fourth sentence, *brig* names one of a class of vessels, and *Rover* names the particular one here meant.

In the fifth sentence *wise king* names and describes one of a class; and *Solomon,* his proper name, identifies the *wise king* here meant.

In sentences 3 and 4, the words *Henry* and *Rover* are so closely connected in sense with the words just before them that it is not proper to set them off by any mark of punctuation; but in sentence 5, the word *Solomon* is not so closely connected with the word before it. We should be almost certain that Solomon was the king meant, if the word *Solomon* were left out; but to remove all doubt, we insert the word by way of explanation, putting a comma before it and another after it, and thus separating it from other parts of the sentence. This is what we call " setting off " a word by the comma.

Notice, with regard to punctuation, the appositional nouns and phrases in preceding lessons.

74. A noun in apposition, taken together with the words which belong to it, may, for convenience, be called an **appositional phrase.**

EXERCISE

1. Point out the terms used to identify, and tell whether the identity is assumed or predicated: —

1. The schooner " Melrose " was wrecked.
2. The orator Webster was a great man.
3. The poet Wordsworth possessed a noble spirit.
4. The river Ganges is worshiped by the Hindus.
5. The emperor Augustus was a patron of the fine arts.
6. The old man in the white-skin wrapper was Peboan, the winter.

2. What class nouns or phrases do you find above?

SEAT WORK

1. Copy neatly, and underline the identifying words or phrases, and the classifying words or phrases, marking the former *Id.* and the latter *Cl.* Mark the appositional words or phrases *Ap.*: —

1. The apostle John was particularly beloved by his Master.
2. His father-in-law Jethro came unto him.
3. Milton, the author of "Paradise Lost," was a noble man.
4. The emperor Antoninus wrote an excellent work on morals.
5. Pau-Puk-Keewis, the handsome Indian, was a gambler.
6. Alph, the sacred river, ran through caverns measureless, down to a sunless sea.
7. That youthful stranger at the door is Segwun, the springtime.

When we wish to make the *person* or *thing* more prominent, we put the individual name for the subject, and the class name in the predicate; as,—

Benedict Arnold was a most noted traitor.

But when we wish to make the *class* more prominent, we put the class name for subject, and the individual name in the predicate; as,—

This noted traitor was Benedict Arnold.

Just so it is in *assuming* the same thought. Corresponding to the first sentence above, we have,—

Benedict Arnold, a most noted traitor, etc.

Corresponding to the second sentence, we have,—

That most noted traitor, Benedict Arnold, etc.

So, too, in briefer form we have,—

1. *Arnold the traitor.*
2. *The traitor Arnold.*

2. Rewrite the sentences above so as to make the person more prominent than the thing or the thing more prominent than the person, as the case may be.

3. Rearrange in the same way the appositional phrases in the exercise of this lesson.

LESSON XCVIII

Miscellaneous Exercise

Name the kind of sentence, point out the subject and predicate, and tell how each prepositional phrase is used: —

1. Round their necks were suspended their knives, in scabbards of wampum.
2. Then Evangeline lighted the brazen lamp on the table.
3. Meanwhile the stalwart Miles Standish was marching steadily northward along the trend of the seashore.
4. After a three days' march he came to an Indian encampment.
5. Then the Black-Robe chief, the prophet, told his message to the people.
6. They hung on the headstones garlands of autumn leaves, and evergreens from the forests.

SEAT WORK

Write a composition on *Carey the Cobbler.*

LESSON XCIX

Miscellaneous Exercise

Do with these sentences as directed in the previous lesson: —

1. In the infinite meadows of heaven, blossomed the lovely stars, the forget-me-nots of the angels.
2. Soon with a soundless step the foot of Evangeline followed.
3. Art thou afraid?
4. Gather the host together for battle.
5. Take thou this holy sword, a gift from God.
6. The morning sun is shining on their shields of gold.
7. Send before us a good angel.
8. A flush of shame
   Over the face of the leader came.
9. Silently over that house the blessing of slumber descended.

SEAT WORK

1. Write a composition on *Joseph the Dreamer.*

2. Look for class nouns and phrases in your composition, and note whether they are assumed or predicated.

LESSON C

Review Exercises

DIRECTION.— Give examples of everything brought out by the questions.

1. What is a common noun? A proper noun? A collective noun? An abstract noun?

2. What classes of common nouns take the capital initial?

3. Write the following words and expressions correctly: —

The cape of good hope, columbia river, alps mountains, Smiths' sound, the bay of biscay, Washington city, the great city of london, Washington was a federalist, mr. bailey, the Missionary to south africa, the methodist minister, tuesday, nov. 5th, autumn.

4. How do most nouns form their plural?

5. How do we form the plural of nouns whose final sound will not unite with the sound of *s?*

6. What nouns belong to this class?

7. What nouns form their plural by adding *es* without increasing the number of their syllables?

8. How do nouns ending in *y* form their plural?

9. How should we form the plural of nouns ending in *f?* of nouns ending in *fe?*

10. How do qualifying adjectives limit nouns?

11. How do limiting adjectives differ from qualifying adjectives?

12. Give examples of limiting adjectives that show *what* or *which ones* are meant.

13. Give examples of limiting adjectives that show indefinitely *how many* are meant.

14. Give examples of adjectives that tell *definitely* how many.

15. What pronouns may be used to represent the speaker?

16. Which of these may be used as subject? Which as object?

17. Which of them may be used to denote ownership, origin, etc.?

18. What four pronouns may be used to represent the speaker and those associated with him?

19. How must each of them be used?

20. What pronouns may be used to represent the person or persons spoken to?

21. How is each of them employed?

22. What pronouns may be employed in speaking of a person of the masculine sex?

23. In speaking of a person of the feminine sex?

24. In speaking of something that has no sex?

25. What four pronouns are used in speaking of things without regard to sex?

26. How must each be used?

27. Give examples of the incorrect use of pronouns?

LESSON CI

Review Exercises

DIRECTION.— Illustrate by examples, as in the preceding lesson.

1. In what four ways are adverbial phrases used?

2. For what different purposes are nouns in the possessive case used?

3. Tell some of the different uses of adjective phrases.

4. How do singular nouns form the possessive case? Plural nouns?

5. When is a verb called a copula?

6. When is it said to be intransitive?

7. When is it transitive?

8. When is a transitive verb in the active voice?

9. When is it in the passive voice?

10. When is a verb said to be regular?

11. Give examples of irregular verbs.

12. Give examples of verbs in the *imperative mode*. In the *indicative mode*.

13. Give examples of interrogative sentences.

14. Give examples of verbs in the present tense. In the past tense.

15. Make a sentence with the verb in the present tense, third person, singular number.

16. One with the verb in the third person, plural number. First person, singular number. First person, plural number. Second person, singular. Second person, plural.

17. Change these verbs to the past tense.

18. How does the verb TO BE differ in person and number from other verbs?

19. Show this difference by examples.

20. Predicate that a person or object belongs to a class of persons or things.

21. Express the same thought without predicating it.

22. Predicate identity. Assume identity.

23. Assume one class and predicate another in the same sentence.

SEAT WORK

Study the next lesson, and write the analysis of the last three sentences.

LESSON CII

Action Assumed

1. *Beautiful insects dancing in the air.*
2. *Bright flowers growing by the wayside.*
3. *Walking by the beach, I saw a huge sea lion, playing in the water.*

The first group of words above is not a sentence; for although it names objects, it does not predicate anything of them.

Dancing denotes an action, but we do not say that the insects *are* dancing. We mention the action *incidentally,* as though it were not the chief thought which we wish to express. The action is not predicated, but merely *assumed.*

In the second group, *growing* assumes an action of the flowers.

The third example is a sentence; it predicates one action, and assumes two others.

Saw predicates an action of the speaker, and *walking* assumes an action of the same person.

Sea lion names what I saw.

Playing assumes an action of the sea lion.

75. A word that merely *assumes* an action, but does not predicate it, is called a **participle;** for *participle* means *partaking,* that is, partaking of the nature of a verb in that it denotes action, but differing from the verb in that it does not predicate but assumes action.

It is very important to keep clearly in mind the distinction between a participle and a complete verb; one *assumes,* the other *predicates,* action. With the help of a copula, the participle may become part of a verb phrase, but it can never be a full verb by itself.

EXERCISE

1. Point out the participle, and tell of what it assumes an action.

2. Point out the word that predicates an action, and tell of what the action is predicated: —

1. Trusting in his own strength, he failed.
2. The stream flowing from that lake empties into the bay near the old fort.
3. That tall man standing by the wheel is the captain of the vessel.
4. Those fleecy clouds, sailing slowly through the sky, are lovely.
5. Going to the blazing fire, she held out her hand.
6. He hears the tread of the grenadiers, marching down to their boats on the shore.
7. Thus came the lovely spring, flooding the earth with flowers.
8. Rapidly crossing the stream, the spy plunged into the forest.

SEAT WORK

1. Select and copy three sentences, each containing a participle.

2. Write three of your own.

3. Underline each participle, and tell of what it assumes action.

4. Tell what words predicate action, and of what.

LESSON CIII

Participles, Present and Active

76. A participle is **present** when it represents the act as taking place at the time denoted by the predicate, whether that time be past, present, or future; that is, the action denoted by the participle is present to the time of the action denoted by the predicate.

77. A participle is **active** when the thing described by it performs the action.

From these statements you can see that a participle may have some of the properties of a verb. Yet a participle denotes only *relative*, not *absolute* time.

EXERCISE

Point out the participle, show that it is present and active, and tell what it describes: —

1. Hearing a sharp cry from the thicket, I stopped my horse.
2. Following the stream, we soon came to a beautiful waterfall.
3. Coming suddenly upon a trapper's hut, we uttered a cry of joy.
4. Our lives are rivers, gliding to that boundless sea, the silent grave.
5. Leaving there his offering, he turned his feet toward his long-deserted home.
6. Across the ocean came a gallant bark, bearing a precious cargo.
7. He sat down by his sunny doorway, murmuring there unto himself.

REMARKS.— In sentence 7, *himself* is a pronoun, object of the preposition *unto*. *Self* is added to *him* merely to denote the reflex action of the murmuring. Such pronouns have the same form whether used with the subject or object, or as the object itself, and should never be used in the possessive case.

SEAT WORK

Study the next lesson; write the analysis of the first two examples, and the parsing of the participles in all the others.

LESSON CIV

Punctuation of Participial Phrases

78. The participle is usually accompanied by other words, that tell *what* receives the action, or *how, why, when,* or *where* the action was performed, thus forming a *group* called a **participial phrase,** with the participle as its base.

In the first example below, *fearing an attack* is a participial phrase; *fearing* is its base, and *attack* is the object.

79. The participial phrase is commonly set off by the comma; but sometimes it is used to tell *what one* or *which one,* as it does in sentences 4 and 5 of this lesson. The phrase

is then said to be **restrictive,** because it restricts the noun to the particular person or object described by the phrase.

In sentence 4, *which* man is the emperor? In sentence 5, *which* lady is the governor's wife? Notice that in each case the participial phrase answers the question. But in sentences 1, 2, 3, no such question can be answered by the participial phrase; for example, *fearing an attack* does not tell *which* general set a double guard, but merely describes a condition that led him to do so. Such a phrase is called **nonrestrictive.**

80. When a participial phrase is **nonrestrictive,** it should be **set off by the comma.**

When a participial phrase is **restrictive** it should **not be set off by the comma.**

EXERCISE

Point out the participial phrase, tell whether it is restrictive or nonrestrictive, and justify the punctuation: —

1. Fearing an attack, the general set a double guard.
2. Fording the stream, we were soon threading our way through the winding ravines leading up the mountain's side.
3. My friend, losing his way, spent the night in the forest.
4. That man looking through an opera glass is the emperor of Brazil.
5. That lady standing by the window is the governor's wife.
6. From his wigwam he departed, leading Laughing Water with him.
7. A boy playing on the seashore found the lost oar.
8. Seeing the multitudes, Jesus went up into a mountain and sat down.
9. 'Tis morning; and the sun, with ruddy orb ascending, fires the horizon.

SEAT WORK

1. Classify, in writing, the participial phrases in the preceding lesson.

2. Write five sentences each containing a participial phrase that is *restrictive,* and five sentences each containing a participial phrase that is *not restrictive.* Punctuate them correctly.

LESSON CV

Participles, Passive and Past

81. A participle is **passive** when the thing described by it receives the action.

82. A participle is **past** when it represents action that took place prior to the time of the predicate.

EXERCISE

Point out the participles, tell whether each one is active or passive, present or past, and tell what it describes: —

1. Smiling Nature is seen, clad in garments green.
2. A net made of thongs was used by the natives.
3. The captives taken by the savages were tortured.
4. Walking through the camp at daybreak, I met a spy in disguise.
5. Guarded by thy protection, we sink to rest.
6. He looked down on the sunlight flowing over all the landscape.
7. The fruit raised in that region is exported to many countries.
8. Bearing the body to a thick grove of cedars, she covered it with dry leaves.
9. Launched from our hands, the smooth stone skimmed the lake.
10. Merrily seated in a ring, we partook of a choice repast.
11. Here delicate snow stars, out of the cloud,
    Come floating downward in airy play,
    Like spangles dropped from the glistening crowd
    That whiten by night the milky way.

— *Bryant.*

A participle may be added to a pronoun the same as to a noun.

In sentence 5, *rest* is a noun, object of the preposition *to*.

SEAT WORK

In sentence 5, *rest* is a noun, object of the preposition *to*. line the base of the phrase, and tell in writing whether the phrase is restrictive or nonrestrictive, and how you know.

LESSON CVI

Participles

Study the participles and participial phrases, and tell what each one describes: —

1. The cottage he sees, embowered upon the banks of Tees.
2. Patiently sat Hiawatha, listening to his father's boasting.
3. A fragment of rock, torn from the brow of the cliff, was precipitated into the abyss below.
4. At the doorway of his wigwam sat the ancient arrow maker, making arrowheads of jasper.
5. Sat his daughter, Laughing Water, plaiting mats of rushes.
6. A carriage drawn by eight horses was overturned near the bridge.
7. Far away in the briny ocean
   There rolled a turbulent wave,
   Now singing along the seabeach,
   Now howling along the cave.
   — *Longfellow.*
8. Heaven smiled at the earth long unseen from beneath its heavy eyelid.

REMARKS.— In sentence 3, *below* is an adjective, added to *abyss* to show its condition in regard to place. It takes the place of the adjective phrase *below us,* or *below the brow of the cliff,* and means the same as the adjective clause, *which was below, etc.*

83. In sentence 7, the word *there* is used merely to give smoothness to the expression, and is sometimes called a **word of euphony.** Some call it an *expletive,* since it performs no part in expressing the thought, and is therefore not really needed. Look in your dictionary for the meaning of *euphony* and *expletive.*

The two words *far away* seem to be used together to tell where the wave rolled, and may be parsed as an adverb.

SEAT WORK

1. Select and copy three short sentences, containing a participle. Have some of the participles present active, and some past passive.

2. Write three of your own of the same kind.

3. Underline and index neatly each participle with a *P. A.* or *P. P.*, as required.

LESSON CVII

Participles

Tell whether the participial phrases are restrictive or merely descriptive, and what each one describes.

Explain the punctuation in each case.

1. In her wigwam, Laughing Water sat with old Nokomis, waiting for the steps of Hiawatha homeward from the hunt returning.

2. So saying, he walked away, followed by Walter.

3. The ground pine curled its pretty wreath, running over the club-moss burs.

4. Silently he laid his hand on the head of the maiden, raising his tearful eyes to the silent stars above them.

5. The brooklet came from the mountain, running with feet of silver over the sands of gold.

6. In the pastures decked with flowers, lambs are frisking everywhere.

7. The skeleton found near my house was exhibited at the museum.

8. Leaving the military in the lobby, Cromwell entered the House.

9. He is standing on the ocean beach, watching the crested billows.

10. The broad valley, stretching away toward the sea, was dotted with beautiful villages.

11. A strange fish caught in the China Sea was exhibited in Boston.

12. Words spoken in jest are often taken in earnest.

REMARKS.— Sentence 5 contains some beautiful figures. As animals run with feet, so the brook is said to run with feet.

The feet are said to be silver because the water, as it runs over pebbles in shallow places, looks white and glistening, in the sunlight, like polished silver.

The sands are said to be gold because they are yellow and shining like gold.

So we sometimes give to one thing the name of another when they are strikingly alike in some one quality which we wish to make prominent.

84. When we wish to call particular attention to some quality of a thing, we give to it the name of something else that is remarkable for that quality. This is what is called a figure of **metaphor.**

In sentence 8, *House* means the room where Parliament meets; the *lobby* is a waiting room; the *military* means the soldiers.

In sentence 10, *stretching* means the same as extending, or spreading.

SEAT WORK

1. What metaphors do you find in sentence 7 of the preceding lesson? Describe them in writing.

2. Ask your teacher to tell you where to find some sentences containing metaphors, copy the sentences, and underline the metaphors neatly.

LESSON CVIII

Participles

Study the participles, noting especially which are the base of a phrase and which are not: —

1. Noiselessly throwing the oars from the canoe, she quickly swung it round into the rapidly rolling current.

2. The dress worn by the President's wife was made in France.

3. The young chief, seeing the peril of his situation, leaped from the bark.

4. The region traversed by that mighty stream is very productive.
5. Following time down through its various windings, we are led from the death of Cain to the flood.
6. The precepts contained in that Holy Book were given by the Creator of the universe.

REMARKS.— We have seen that participles describe things by assuming *action* of them just as adjectives do by assuming *quality* or *condition.* On the other hand, participles *denote* action just like verbs, and would be verbs if they had the power to predicate the action which they denote.

Now it is because these words participate in the nature of both the verb and the adjective that they are called *participles.*

85. When the participle is used just before the noun which it limits, its adjective nature greatly predominates, and we almost lose sight of the action denoted by it. It is then called a **participial adjective.** The first sentence of this lesson affords an example of a participial adjective.

In sentence 3, *peril* names a condition of danger. *Situation* names that to which the peril pertained.

In sentence 5, *time* is compared to a stream.

SEAT WORK

Write a composition on *Winter,* first making a list of questions to be answered, or of points to write about.

LESSON CIX

Actions and Qualities Named

1. *Walking is a healthful exercise.*
2. *Nathan was condemned for stealing.*
3. *Gentleness is becoming.*

In the first sentence above, we predicate something of the act of walking; and the word *walking* names that action.

In the second sentence, *stealing* names the action for which Nathan was condemned, and *for* shows the relation of the act of stealing to the act of being condemned.

In the third sentence, we predicate something of the quality called gentleness; and the word *gentleness* names the quality.

Name the actions and qualities denoted by the following words: —

Walk, think, write, talk, select, array, destroy, fulfill, rapid, sublime, weak, timid, accomplish, great, grand, true, strong, high, delicate, mighty, study, diligent.

86. Participles used to name actions may be called *participial nouns;* but since a participle is strongly verbal in nature, a participle used to name an action is more often called a **verbal noun.**

What do we call nouns used to name a quality? (See Lesson 27.)

EXERCISE

What actions and what qualities are named in the following sentences: —

1. Wisdom is the principal thing.
2. The sighing of the wind among the branches makes mournful music.
3. Arnold is despised for betraying his country.
4. We heard the roaring of the cataract.
5. Bonaparte was noted for his indomitable perseverance.
6. They dropped their lines in the lazy tide,
   Drawing up haddock and mottled cod.
   — *Whittier.*
7. All the woodland's voices meet,
   Mingled with its murmurs sweet.
8. Earnestness always gives promise of success.
this course.
9. Barnstable well understood the captain's reason for adopting
10. Goodness is necessary to true greatness.
11. Eating too often is injurious to health.

12. Writing letters and reading books employ his leisure hours.
13. He employs his leisure hours in writing letters.
14. The rivalry between Edom and Israel began with Esau and Jacob, the ancestral founders of the two nations.
15. And then in a twinkling I heard on the roof
The prancing and pawing of each little hoof.

SEAT WORK

Write five sentences, each containing a *verbal noun;* and five, each containing an *abstract noun.*

LESSON CX

Verbal and Abstract Nouns

Point out the verbal and abstract nouns, and tell the relation of each to other words in the sentence: —

1. My friend is engaged in collecting botanical specimens.
2. A net made of thongs was employed in capturing game.
3. Was it the wind above the smoke flue, muttering down into the wigwam?
4. Kindly caring for the sick is a noble work.
5. The sudden sinking of the mercury betokened a storm.
6. Hastening to the window, I was startled at the approach of twenty armed men, bearing a litter with a crimson cloth spread over it.
7. Turning to my friend, I chided him for deceiving me.
8. Goodness is a virtue.
9. Singing in the open air expands the lungs.
10. Why are you so careless in studying these lessons?
11. Suddenly comes the darkness down, with hardly a pause in its coming.
12. Her courage arrested the king's fury.
13. Supporting his rude civilization by hunting, the red man waited for the coming of the pale-faced races.
14. He looked up from his writing.
15. Jerusalem, the city of the great king, is glorious for situation.

SEAT WORK

Copy the following sentences neatly, and underline each verbal and each abstract noun, indexing them with *V* or *A*, as the case requires: —

1. The beauty of holiness rests over it, softening his features.
2. The captain continued his reading.
3. I wait with a thrill in every vein
   For the coming of the hurricane.
4. I hear the rushing of the blast.
5. He felt the breath of the morning breeze, blowing over the meadows brown.
6. Turning southward, and galloping over a narrow plain encircled by hills, we soon came in sight of Bethlehem.
7. He heard the barking of the farmer's dog.
8. You are an excellent scholar, having skill in the turning of phrases.
9. Through each branch-enwoven skylight,
   Speaks He in the breeze.

LESSON CXI

Second Form of Naming Action

87. In the preceding lessons, the names of actions all end in *ing;* but names of actions frequently take another form. We may say, "*Singing* is pleasant," or "*To sing* is pleasant." The latter form is called the **infinitive.** When the infinitive is used to name an action, it is called a **verbal noun.** The participial noun is also a verbal noun.

88. A verbal noun is a **participle or infinitive used to name an action.**

1. *Skating* by moonlight is enchanting.
2. *To skate* by moonlight is enchanting.
3. It is enchanting *to skate* by moonlight.

These sentences all express the same thought. In the first, the *participial form* of the verbal noun is used as the subject;

in the second, the *infinitive form* is used in the same way, and with the same meaning. In the third sentence, the pronoun *it* is made the subject, and the verbal noun is put in apposition, to explain what is meant by *it*.

EXERCISE

Study these examples and explain the form and use of the verbal nouns: —

1 To forgive is divine.
2. To err is human.
3. It is human to err.
4. It is wrong to excite false hopes.
5. To do good is a privilege.
6. It is natural to shrink from danger.
7. It grieves me much to see this quarrel.
8. Use your knowledge by gratuitously instructing some humble friend.
9. It is not wise to spend too much time in amusement.

SEAT WORK

1. Copy the following sentences, underlining all the verbal nouns. Immediately after each sentence, write an explanation of the form and use of each verbal noun: —

1. It is our duty to love our enemies.
2. To write under such circumstances is discouraging.
3. Always to give vent to our feelings is ruinous to happiness.
4. It is wrong to cherish hatred.
5. Sings the blackened log a tune,
   Learned in some forgotten June
   From a schoolboy at his play.
6. To make new discoveries was the universal passion.
7. The prophets accused the Edomites of cherishing toward their brethren the Israelites a perpetual hatred, and of rejoicing in their calamity.
8. To die in such a cause is glorious.
9. The employment of some poor mortals is to cultivate a bad temper.

2. Study the next lesson thoroughly.

LESSON CXII

Review Exercises

1. What do we call a word that denotes action and predicates it?
2. What do we call a word that assumes action, but has no power to predicate it?
3. Give sentences containing both these kinds of words.
4. When is a participle said to be present?
5. When is it said to be past?
6. When is it said to be active?
7. When is it passive?
8. Give two sentences containing present active participles.
9. Give two sentences containing present passive participles.
10. Give a sentence containing a past passive participle.
11. Participles commonly participate in the nature of what two parts of speech?
12. How is a participle like an adjective?
13. How is it like a verb.
14. Give a sentence containing a participle that participates in the nature of a verb and a noun.
15. What are such participles called?
16. Make sentences that shall contain the words *walking, parsing, writing,* used as participial nouns.
17. Give sentences in which the same words shall be used as ordinary participles; that is, to limit nouns or pronouns.
18. Give two sentences each containing a transitive participle and its object.
19. Give two sentences each containing a participial noun and its object.
20. Parse the noun and its object.
21. Select or make two sentences each containing a phrase

that has a transitive participial noun for the object of its preposition.

22. Parse the preposition, the participial noun, and its object.

23. What two kinds of verbal nouns are there?

24. Show how a *participial verbal noun* may be changed to an *infinitive verbal noun*.

25. Give two sentences that have a participial verbal noun for subject.

26. So change these sentences that the infinitive verbal noun shall be in apposition with the subject.

27. What are abstract nouns?

28. Give examples.

SEAT WORK

Write a composition telling what you have learned about participles, abstract nouns, and verbal nouns.

LESSON CXIII

Coordinate Words

1. *Charles* ***is a musician.***
2. *Joseph* ***is a musician.***

In the examples above, the same thing is predicated of two different persons; so the predicates in the two sentences are just alike.

Now we may express both these thoughts in one sentence, by putting the subjects one after the other with *and* between them, and using the predicate only once. Thus: —

Charles and Joseph ***are musicians.***

In what person and number is the subject of each sentence as given at first?

How many separate subjects has the sentence that we have formed by uniting the first two into one?

Of how many persons are we talking in this last sentence?

What pronoun might be put in place of these subjects?

So we see that two subjects taken together are the same as a plural subject, and must be represented by a pronoun in the plural number. Since this is so, we change *is* to *are* when we combine the two sentences into one.

In what person and number is *is?*

In what person and number is *are?*

Why do we drop the word *a* in combining the sentences?

In the sentence, *Charles and Joseph are musicians,* the subjects are equal in rank. The same thought is predicated of both. They have the same relation to the predicate; it is their common property, for it belongs to one as much as to the other.

89. So these subjects, and all other words used in a similar way, are said to be **coordinate;** that is, of the same order, or rank.

90. Two coordinate terms make a **couplet,** and three or more make a **series.**

91. The word **and** placed between the terms of a couplet or series shows that the terms are *coordinate;* it is therefore called a **coordinate conjunction,** that is, a *joiner* of terms that are of the same order, and in the same office.

EXERCISE

1. Make five sentences each having two subjects.

2. Combine the following sentences into one, supposing the young women to be sisters: —

1. Constance is traveling in Europe with her father.
2. Gertrude is traveling in Europe with her father.
3. Eleanor is traveling in Europe with her father.

3. Separate the following sentences into others that will express the same thoughts, and yet have but one subject each: —

1. Chaucer, Spenser, Shakespeare, and Milton were eminent English poets.

2. Europe, Asia, and Africa are the grand divisions of the eastern continent.

3. Fruits, grains, and grasses are produced in abundance.

SEAT WORK

Write the analysis of the following like the model below: —

1. France and Germany are rival nations.

2. Russia, Prussia, Sweden, and Denmark border on the Baltic Sea.

3. Peter and James and John went up with Christ into the mount of transfiguration.

4. Cool shades and dews refresh my lonely way.

MODEL FOR ANALYSIS

Mountain and moor were buried in snow.

1. **Mountain** and **moor** are the subjects.

2. *Were buried* is the predicate.

3. **And** shows that *mountain* and *moor* are equal in rank and alike related to the predicate.

4. *In snow* tells how mountain and moor are covered. *Snow* names the substance employed, and *in* shows its relation to the act of burying.

LESSON CXIV

Coordinate Conjunctions

When we wish to predicate two or more things of the same person or object, we use the subject but once, and combine the predicates as we did the subjects in the last lesson. Thus: —

1. Mountains *are lofty and grand.*
2. James *reads, writes, and ciphers.*
3. The horse *is a kind and faithful animal.*

Convert the first and third sentences each into two, and the second into three.

Note carefully the punctuation in sentence 2, preceding.

Make other sentences each having more than one predicate.

Select sentences having coordinate terms in the predicate.

So, also, a verb or a preposition may have a couplet or series of objects; and a verb may be limited by a couplet of adverbs, as seen below.

1. The sun gives *light and heat.*
2. He lectured in *New York, Pittsburgh, and Albany.*
3. Hendrick writes *easily and rapidly.*

EXERCISE

Point out the coordinate terms, and tell how they are connected: —

1. We admired the beautiful landscape, plucked the bright autumn leaves, and rested under the great oak.
2. The goodness of God calls for gratitude, love, and obedience.
3. We crossed mountain, lake, and river.
4. From the chimney top, ascending and slowly expanding into the evening air, a thin, blue column of smoke arose.
5. Is it a good practice to wake at night and sleep by day?
6. Heard ye the crashing, long and loud,
   Of the chariot of God in the thundercloud?

SEAT WORK

Write the parsing of the coordinate conjunctions in the sentences above, according to this model: —

MODEL FOR PARSING

He wandered through forest, glade, and glen.

And is a conjunction, *coordinate;* it is said to join *forest, glade,* and *glen,* because it shows them to be in the same office. It is understood between *forest* and *glade,* and expressed between *glade* and *glen.* These three coordinate terms are all objects of the preposition *through.*

LESSON CXV

Signification of *And, But, Yet, Or,* and *Nor*

These conjunctions are all alike in their general office of showing that the terms joined by them are coordinate; but each has a special signification of its own.

1. *And* implies that what follows is additional to what has gone before.

2. *But* implies that what follows it, is opposed to what has gone before, or that it is in some way adverse to it in meaning.

3. *Yet* suggests that what follows it, is contrary to what would be expected from that which has gone before.

4. *Or* shows that the parts joined by it are to be considered separately.

5. *Nor* is equivalent to *and not,* and is usually employed to prevent the repetition of a negative word.

EXERCISE

Explain the use of the conjunctions, as defined above: —

1. The twilight deepened and darkened around.
2. He was tall and thin, but not ill made.
3. The thing is not probable nor possible.
4. The laborers turn the crumbling ground,
   Or drop the yellow seed.
5. I marked his firm yet weary tread.
6. No welcome greeted our return, nor clang of martial tread.
7. 'Tis a bleak, wild hill, but green and bright
   In the summer warmth and the midday light.
   — *Bryant.*
8. Long they looked and feared and wept within his distant home.
9. To have learned to know the right thing to do, is not character, but to have formed the habit of doing the right thing is character.
10. Nothing is busier in this busy world than a healthy boy, nor can he scarcely be surpassed in keeping others busy.
11. My daughter is even now dead, but come and lay thy hand upon her, and she shall live.
12. Are not two sparrows sold for a farthing? yet not one of them shall fall upon the ground without your Father.

REMARKS.— In sentence 2, **but** shows that *ill made* is equal in rank with *tall* and *thin,* and in the same office — to predicate qualities of *he.* It also shows that what follows it, is opposed in meaning to what goes before,— the qualities denoted by *tall* and *thin* exist in the person, while that denoted by *ill made* does *not* exist in him.

In sentence 3, **nor** shows that *probable* and *possible* are equal in rank, and have the same relation to the subject — as predicated conditions. It also gives a negative meaning to the second term, just as *not* does to the first; it is equivalent to *and not.* Read the sentence, substituting *and not* for *nor.*

In sentence 4, **or** shows that *turn* and *drop* are equal in rank and alike related to the subject — as predicates. It also shows that the two actions are to be considered separately; either the actions occurred at different times, or a part of the laborers were performing one action, while the other part were performing the other.

In sentence 5, **yet** shows that *firm* and *weary* are equal in rank, and alike related to *tread* — as assumed qualities; it also intimates that the quality denoted by *weary* would not be expected to exist in connection with the quality denoted by *firm.*

In sentence 7, **and** is understood between *bleak* and *wild.* **But** shows that the two adjectives following it are equal in rank with *bleak* and *wild,* and in the same relation to *hill.* It also shows that the qualities denoted by the adjectives following it are opposed in nature to the qualities denoted by the adjectives preceding it, or, at least, that they are very different.

SEAT WORK

1. Write or select five sentences containing the five coordinate conjunctions studied in this lesson, and explain, in writing, the use of each.

2. Study the next lesson *thoroughly.*

LESSON CXVI

Punctuation of the Couplet and the Series

THE COUPLET

1. Flake after flake they sink in the *dark* and *silent* lake.
2. *Faintly, slowly,* the bells for vespers rang.
3. Then they *retired,* and *sank* into the deep,
   And helpless imbecility of sleep.
4. Rivers have small *beginnings,* or *sources.*
5. He could *write,* and *cipher* too.

Each of these sentences contains a couplet.

In the first sentence, the terms of the couplet are joined by the conjunction, and are not limited by other words; so no mark of punctuation is required.

In the second sentence, the conjunction is omitted, and so the terms are separated by the comma.

In the third sentence, the conjunction is not omitted, but the limitations of the two verbs are very different, both in form and in meaning. *Retired* is limited only by *then,* a simple adverb of time; while *sank,* the other term of the couplet, is limited by a long, complex phrase, denoting place; hence the terms are separated by the comma.

In the fourth sentence, the terms of the couplet are alike in meaning. *Sources* is only another name for *beginnings;* for the source of a river is its beginning. In all such cases, the terms of the couplet should be separated by the comma, and another comma should be placed after the second term, unless some other mark of punctuation is required in that place.

In the fifth sentence, the second term of the couplet is *emphatically distinguished,* and for this reason the terms are separated by the comma.

THE SERIES

1. *Dreamlike,* and *indistinct,* and *strange* were all things around them.

2. Ever unmoved they stand,
Solemn, eternal, and *proud.*

3. The silence was *vast, measureless, complete.*

4. *Loud* and *sudden* and *near* the note of the whippoorwill sounded.

Each of these sentences contains a series.

In the first sentence, the conjunction occurs between the terms throughout; in the second, it occurs between the last two only; while in the third, it is omitted altogether. It may be noticed, however, that in all these cases, the terms of the series are separated by the comma. When the conjunction occurs between the terms throughout, the adding of the comma also between the terms tends to emphasize each of the terms, as in the first sentence; while the omission of the comma calls for a more rapid reading, and tends to lessen the emphasis on each separate term, as in the fourth sentence.

In the second sentence, the adjectives, *solemn, eternal,* and *proud,* taken together, make an adjective element that is not restrictive, and so the whole group is set off from the rest of the sentence by a comma.

EXERCISE

Find the couplets and series, and explain their punctuation: —

1. His affections were high, and pure, and generous.

2. The banks of the lovely basin, at its outlet, or southern end, were steep but not high.

3. They are few, but memorable.

4. Studies serve for delight, for ornament, and for ability.

5. A hearty, hale old man was Benedict Bellefontaine, the wealthiest farmer of Grand Pré.

6. Here he paused, and against the trunk
Of a tall, gray linden leant.

QUESTIONS AND REMARKS

1. Why are the terms of the first couplet in the second sentence separated by the comma?

2. Why is the second term followed by the comma?

3. Why are the terms of the couplet separated in the third sentence?

4. In sentence 4, each term of the series is a phrase.

5. What appositional phrase is found in the fifth sentence?

6. Why is it set off?

7. What couplet is found in the same sentence?

8. Why are its terms separated?

9. *Hearty, hale,* and *old* are adjectives, added to the noun *man;* but *old* is more intimately related to the noun *man* than the other two are. This may be proved by supplying the conjunction. If we should say, "A hearty *and* hale *and* old man," the sentence would seem very awkward. It would not express the thought intended. But we may say, "A hearty *and* hale old man," and it seems all right. The mind first applies the quality denoted by *old,* and then the conception of an *old man* is modified by the qualities denoted by the other adjectives. So in the punctuation, we do not regard the three adjectives as a series. But the first two are taken as a couplet limiting the conception, already formed, of an old man.

10. How many couplets in the sixth sentence?

11. What is the first?

12. Why are its terms separated?

13. What is the second couplet?

14. Why are its terms separated?

SEAT WORK

Study the next lesson very carefully, especially the remarks.

LESSON CXVII

Coordinate Terms

NOTE.— Do not forget to give reasons for the punctuation of each sentence in all the lessons from this point onward. Punctuation is of great practical value.

EXERCISE

Point out the couplets, and tell what office they fill in the sentence: —

1. His hand was ready and willing.
2. His solemn manner and his words touched the deep, mysterious chords.
3. Meek meadowsweet and violet of the ground
   Lean lovingly against the humble stone.
4. A good lad and cheerful was Joseph.
5. A calm and lovely paradise is Italy.
6. He started from his seat, and gazed around.

REMARKS.— In sentence 1, we say that his *hand* is ready and willing, when we mean that the *man* is ready and willing to work with his hands. The hand is made to mean the whole man.

92. This taking a part to represent the whole is called a figure of **synecdoche.**

In sentence 2, we compare the emotions to the chords of a musical instrument, and the agitation of feeling produced by the solemn words and manner, to the trembling of the chords when they are touched, or when the wind passes over them.

The chords are called deep, mysterious chords because they produce deep, mysterious sounds.

Deep, mysterious sounds must mean those that are low and long,— such as we could imagine might come from some deep place, like a cave, full of mystery because so deep, dark, and winding that we know not what mysteries may be concealed there.

In sentence 3, the flowers are called *meek* because they grow close to the ground and appear by their drooping to avoid notice, just as meek people, by their quiet ways, avoid attention.

They are said to lean *lovingly* because they assume an attitude that would indicate love in beings that can exercise affection.

The stone is *humble* because it is cheap and plain, and suited to humble people.

In sentence 5, Italy is called a paradise because it is beautiful like paradise.

SEAT WORK

1. Select and copy a sentence containing a couplet; write one yourself.

2. Select and copy a sentence containing a series; write one yourself.

3. Punctuate your own sentences carefully, and explain the punctuation of all the sentences.

LESSON CXVIII

Coordinate Terms

Point out all the coordinate terms: —

1. His noontide glory fell on the cornfields, and the orchards, and the softly pictured wood.

2. At last a gleam of sudden fire shot up behind the walls of snow, and tipped each icy spire.

3. I am poor and old and blind.

4. Through a thin, dry mist the sun rose, broad and red.

5. On bright streams and into deep wells shone the high midsummer sun.

6. In such a home, beside the Schuylkill's wave, he dwelt in peace with God and man.

REMARKS.— In sentence 5, *on bright streams and into deep wells* tells where the sun shone. *On bright streams* tells one place, and *into deep wells* tells another. *And* shows that these two phrases are equal in rank and alike in their use, each being used to tell where the sun shines.

In sentence 6, *with God and man* tells to whom the peace relates. *God* and *man* name those with whom he is at peace. *And* shows that God and man are alike related to peace, and *with* shows what that relation is.

SEAT WORK

Select and copy sentences containing couplets and series of phrases, and explain their office in the sentence.

LESSON CXIX

Coordinate Phrases

Find the coordinate words and phrases, tell whether they form couplets or series, and explain their office in the sentence: —

1. The notes of the robin and bluebird are sweet upon wold and in wood.
2. The grass is still verdant on the hills and in the valleys.
3. The flowers are abundant along the margin of rivers, and in hedgerows, and among the woods.
4. In taste, in grace, in facility, in happy invention, and in the richness and harmony of coloring, he was equal to the great masters of the renowned ages.
5. Steep is the western side, shaggy and wild with mossy trees, and pinnacles of flint, and many a hanging crag.

— *Bryant.*

93. Coordinate phrases are punctuated **in the same way as coordinate words.**

Explain the punctuation in the sentences above.

SEAT WORK

Study the next lesson, and select five sentences containing coordinate clauses.

LESSON CXX

Coordinate Clauses

94. We have learned that every sentence must contain a subject and a predicate, and that each sentence expresses a complete thought. Very often two or more sentences are so closely related in thought that we wish to unite them into one sentence. One way of doing this is to connect them with coordinate conjunctions. When sentences are so united into one, each of the original sentences is called a **clause.**

95. When clauses are united by coordinate connectives, they are called **coordinate clauses.**

EXERCISE

Point out the clauses, and tell how they are connected: —

1. Sudden and swift a whistling ball came out of a wood, and the voice was still.

2. The boughs in the morning wind are stirred, and the woods their songs renew.

3. The spice lamps in the alabaster urns burned dimly, and the white and fragrant smoke curled indolently on the chamber walls.

4. Freshly the cool breath of the coming eve stole through the lattice, and the dying girl felt it upon her forehead.

5. Sorrow and silence are strong, and patient endurance is godlike.

6. The hay appeareth, and the tender grass showeth itself, and herbs of the mountains are gathered.

— *Proverbs 27: 25.*

7. But in the fisherman's cottage
   There shines a ruddier light,
   And a little face at the window
   Peers out into the night.

— *Longfellow.*

96. When two or more clauses are closely connected in thought, and joined by a conjunction, they are separated by the comma, unless the clauses themselves, one or more of them, contain important divisions that are already separated by the comma. When the clauses are thus subdivided, the **semicolon instead of the comma** is placed between them. (See sentence 4 in Lesson 122.)

In sentence 1, *sudden* and *swift* are adverbs, telling how the ball came. They mean the same as *suddenly* and *swiftly,* but the poet's license allows him to leave off the *ly,* as it thus makes better rhythm.

In sentence 2, the woods are said to renew their songs, when the meaning is that the birds renew their songs in the woods.

In sentence 3, the smoke is said to curl indolently because it moves slowly, like an indolent person.

In sentence 4, the gentle breeze of evening is compared to breath because it strikes one softly, as the breath does. It is called the breath of *evening* because it comes with the evening — the evening produces it.

In sentence 7, it is said that "a little face" peers out into the night, though it is really the eyes that do the looking. By a figure of speech, the whole is sometimes put for a part, in this way. (Compare Sec. 92.)

SEAT WORK

1. Rewrite each of the sentences above in two sentences by omitting the coordinate connectives.

2. Parse the conjunction according to this model: —

Sentence 1

And is a conjunction, coordinate; it joins the clause "sudden and swift a whistling ball came out of a wood," with the clause "the voice was still," thus forming one sentence out of two.

LESSON CXXI

Coordinate Constructions

Point out the coordinate constructions, and tell how they are connected and punctuated: —

1. Gentle but firm were his words of reproof.
2. They hear not, nor see, nor know.
3. Of mass or prayer there was no need.
4. Uttered not, yet comprehended,
   Is the spirit's voiceless prayer.
5. Thou changest not, but I am changed.
6. No other voice nor sound was heard.
7. Is it night, or is a storm coming on?
8. They shouted long and loud, yet no answer came.
9. They conquered, but Bozzaris fell, bleeding at every vein.
10. Go not forth in the morning, nor in the evening.

REMARK.— In sentence 5, the thought expressed in the second clause is adverse to that expressed in the first; for in the first the action is denied, while in the second it is affirmed.

SEAT WORK

Select and copy five sentences containing coordinate constructions, and explain the punctuation.

LESSON CXXII

Coordinate Constructions

Point out the coordinate conjunctions, and tell what they connect: —

1. She breathes, but she speaks not.
2. Few were his words of rebuke, but deep in the hearts of his people
   Sank they, and sobs of contrition succeeded the passionate outbreak.
   — *Longfellow.*
3. The day brought no food nor shelter for him.

4. So came the autumn, and passed, and the winter; yet Gabriel came not.

5. No more thou sittest on thy tawny hills
In indolent repose,
Or pour'st the crystal of a thousand rills
Down from thy house of snows.
— *Bayard Taylor.*

6. Speech is silvern, but silence is golden.

7. Deep is the sleep of the dead;
Low is their pillow of dust.

REMARKS.— In sentence 2, the writer uses the word *hearts* to denote the feelings of the people. He says that the words sank into their hearts, when he means that the sentiments expressed by the words affected their feelings to such a degree as not to be easily forgotten, just as anything that sinks deeply into a body, is not easily removed.

In sentence 3, the day is said to bring no food nor shelter, because none was found on that day.

Sentence 4 has two subjects in the first clause, and the two actions denoted by *came* and *passed* are predicated of both of them. The meaning is that autumn and winter came and passed.

In sentence 5, the writer speaks to California as he would to a person. In a preceding stanza, he says: —

"O fair young land! the youngest, fairest far
Of which our world can boast."

And in the next: —

"How art thou conquered, tamed in all the pride
Of savage beauty still!
How brought, O panther of the splendid hide,
To know thy master's will!"

97. The figure of speech used here is a variety of *personification,* which is sometimes called **apostrophe.**

In sentence 6, *speech* is called silvern because it is valuable

— a precious gift; and *silence* is said to be golden because in some instances it is better than speech.

In sentence 7, the conjunction is omitted between the two clauses, and so they are separated by the semicolon.

SEAT WORK

Rewrite each of the seven sentences above in two sentences by omitting the coordinate conjunction. In sentence 5, you will need to repeat a few words in the second part, since they are understood from the first part when joined together.

LESSON CXXIII

Associated Conjunctions

It is midsummer, but yet the air is cold.

The clauses of this sentence are joined by *but yet*. *But* shows them to be equal in rank and adverse in meaning. *Yet* is added to show that what follows would not be expected from what has gone before.

Still, notwithstanding, nevertheless, else, and some other words are used in a similar way, either for emphasis, or to suggest the nature of the thought that is to follow.

98. Some of these **associated conjunctions** seem much like adverbs; but these words are employed chiefly to show the *relation* of thoughts rather than to modify them.

EXERCISE

Find the associated conjunctions, and tell the force of each one: —

1. They were silenced, but yet they yielded not.
2. It was a lodge of ample size,
   But strange of structure and device.
   — *Scott.*
3. I never knew thee nor thy peers;
   And yet my eyes are filled with tears.

4. Not a breath crept through the rosy air, and yet the forest leaves were stirred with prayer.

5. Every pine, and fir, and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm tree
Was ridged inch deep with pearl.
—*James Russell Lowell.*

6. Now from the stream the rocks recede,
But leave between no sunny mead.
—*Scott.*

SEAT WORK

Write the full analysis of sentences 4 and 6, with correct punctuation.

LESSON CXXIV

Correlative Conjunctions

1. ***Both*** *Jane* ***and*** *Lucy were present.*
2. ***Either*** *Philip* ***or*** *his brother is going to Europe.*

In sentence 1, *both* is used with *and* to show that *Jane* and *Lucy* are alike related to the predicate. The general meaning would be the same if the word *both* were omitted; but *both* seems to strengthen the word *and,* and make the idea of the relation more prominent.

In sentence 2, *either* is used as *both* is in sentence 1. *Either* gives emphasis to the idea that Philip and his brother are to be regarded separately with respect to the action predicated.

99. Such words are called **correlative conjunctions,** because they show the *corelation* of the terms they connect.

The introductory correlative gives emphasis to the relation expressed by the principal one, by awakening an expectation of such a relation.

EXERCISE

Find the correlative conjunctions or conjunctive phrases, and explain their force and what they connect, somewhat like the models below: —

1. He is either sick or fatigued.
2. Neither the Austrians nor the French were victorious.
3. He either left the key in the door, or else the robber had a false key.
4. Not only the prime minister but also the king was expected.
5. Not only am I instructed by this exercise, but I am also invigorated.
6. Both religion and reason condemn us.
7. Not only the wise and the learned but also the common people heard him gladly.
8. For Romans in Rome's quarrel spared neither land nor gold,
   Nor son nor wife, nor limb nor life, in the brave days of old.

MODELS

Neither truthfulness nor elegance was sacrificed.

Neither is a conjunction, coordinate, correlative to *nor,* and used to give emphasis to the relation expressed by that word.

Nor is a conjunction, coordinate, correlative to *neither;* it shows that *truthfulness* and *elegance* are equal in rank, and alike related to the predicate. It also gives a negative meaning to the second term as *neither* does to the first.

Not only is energy required but perseverance also.

Not only is a conjunction, coordinate; it is correlative to *but also,* and awakens an expectation of the relation denoted by those words.

NOTE.— This method of parsing these words is based upon the best of authority, and seems to be, on the whole, most consistent and profitable. The attempt to dispose of some of them as adverbs has not been very satisfactory.

But also is a conjunction, coordinate, correlative to *not only*. *But* is the principal conjunction and *also* is associated with it.

Both energy and perseverance are required.

Both is a conjunction, coordinate; correlative to *and,* and used to give emphasis to the relation expressed by that word.

And is a conjunction, coordinate, correlative to *both;* it is used to show that *energy* and *perseverance* are equal in rank and alike related to the predicate.

SEAT WORK

Study Lessons 113-118 for the review in the next lesson.

LESSON CXXV

Review Exercises

1. What way have we of shortening the expression when we wish to predicate the same thought of two or more persons or things?

2. Give examples.

3. In what way may we sometimes shorten the expression when we wish to predicate several thoughts of the same person or thing?

4. Give examples.

5. Give other examples of coordinate words.

6. Why are these words said to be coordinate?

7. What term is applied to two coordinate words taken together? To more than two?

8. What class of words is employed to show that the terms of a couplet or series are equal in rank and in the same office?

9. Give a list of the words most commonly employed in this way.

10. In what respect are they all alike in their use?

11. What is the special signification of each?

12. When should the terms of the couplet be separated by the comma?

13. How should the terms of a series be separated?

14. What exception sometimes occurs?

15. What kind of adjective elements are set off by the comma? — *Those that are not restrictive.*

SEAT WORK

Select and copy sentences containing adjective elements of each of the following kinds: —

1. An adjective phrase consisting of adjectives joined co-ordinately.

2. An adjective phrase introduced by a preposition that has a couplet or series of nouns for its object.

3. An adjective phrase that consists of an adjective word having other words or phrases limiting it.

4. A participial phrase.

5. An appositional phrase.

Notice how these phrases are punctuated, and tell why they are so punctuated.

Review Lessons 119-124.

LESSON CXXVI

Review Exercises

1. Give two sentences each containing a couplet of phrases.
2. Give a sentence containing a series of phrases.
3. Give two sentences containing coordinate clauses.
4. When are coordinate clauses separated by the comma?

5. When one or more of the coordinate clauses are separated into important divisions by the comma, what mark is used to separate the clauses from one another?

6. When coordinate clauses have no conjunction between them, what mark is commonly used to separate them?

7. How are coordinate phrases punctuated?

8. Give two sentences that will illustrate the use of associated conjunctions.

9. Analyze one such sentence, and parse the conjunctions.

10. Give two sentences that will illustrate the use of correlative conjunctions.

11. Analyze one such sentence, and parse the conjunctions.

12. Give a sentence in which correlative and associated conjunctions are used together.

13. Parse all the words in the following examples:—

1. Looking down,
I behold the shadowy crown
Of the dark and haunted wood.

2. Is it changed, or am I changed?

3. Neither highway nor human habitation appeared, but still we pressed on through biting cold and blinding storm.

SEAT WORK

Write a composition on what you have learned about verbs.

LESSON CXXVII

Adjectives Limiting a Noun Understood

1. *Many* were hurt by the accident.
2. *Some* said one thing, and *some another.*

100. In the first sentence, the thought is that many *people* were hurt by the accident. We omit the word *people* because the meaning is just as clear without it. The omitted word is

said to be *understood,* and the omission of such words is called **ellipsis.** Restoring the omitted word is what we call *supplying the ellipsis.*

QUESTIONS

1. What words are understood in the second sentence?
2. Supply all the ellipses.
3. In the first sentence, the real subject is the noun *persons* or *people* understood; but sometimes the word *many* is called the subject, because it seems to *represent* the noun understood. For the present, at least, we will say that the noun understood is the subject.
4. How many clauses are there in the second sentence?
5. How are these clauses joined?
6. What is the subject of each?
7. What is the verb in the second clause?
8. What is the object of that verb?

EXERCISE

Point out and supply the ellipses: —

1. One was killed, and several were injured.
2. Eternal life is offered to all men, yet few accept it.
3. Two were excused, and three were punished.
4. Many are called, but few are chosen.
5. This is a bright day.
6. This book is valuable, but that is worthless.
7. Allured by hope, or driven by fear, all crowded to the altar rail.

MODEL FOR PARSING

One is an adjective, limiting; added to a noun understood, to tell how many. In representing the noun understood, it becomes a *substantive,* and may be regarded as the *subject* of the sentence.

101. A **substantive** is a noun or anything that fills the office of a noun. All pronouns are substantives, and sometimes even clauses become so, as will be seen hereafter.

SEAT WORK

1. Select five sentences, and write five, each containing an adjective limiting a noun understood.
2. Rewrite the sentences, supplying the ellipses.

LESSON CXXVIII

Possessive Pronouns Limiting a Noun Understood

1. He refused my offer, but accepted *John's.*
2. Both my child and thy child are lost.
3. The fault is not only *mine* but *thine* also.
4. *His* was a checkered life.

Supply the ellipsis in the first sentence above.

Point out the possessive pronouns in the second sentence, and notice how they are spelled.

Rewrite the third sentence, supplying the ellipses.

On supplying the ellipses, what change did you have to make in the possessive pronouns?

By this, we see that *my* and *thy* are changed to *mine* and *thine* when used to limit a noun understood.

Anciently, *mine* and *thine* were often used when the noun was expressed, as may be seen in the Bible.

The possessive noun does not change its form when used to limit a noun understood, as may be seen in sentence 1 above; and by supplying the ellipsis in sentence 4, it appears that the same is true of the pronoun *his.*

Make sentences in which the possessive case of the pronouns *we, you, her,* and *they* shall be used to limit nouns understood.

Supply the ellipses, and see what change will be required in the possessive pronouns.

The adjective **other,** when used to limit a plural noun understood, changes its form by adding *s*. Thus: —

He saved ***others,*** *himself he cannot save.*

None is seldom used to limit a noun expressed. It is peculiar in other respects; for, although it seems to be made up of *no* and *one,* it requires a plural verb after it; as —

None ***are*** *free from sin.*

But whenever the noun is expressed, it is singular, and is followed by a singular verb, as seen in the example below.

He swam the Eske River, where ***ford*** *there was* ***none.***
— *Scott.*

NOTE. — In this example *there* is merely a word of euphony, and *none* limits *ford;* but if it came immediately before its noun, it would be changed to *no*. Thus: *There was no ford.*

One and **other** take the possessive sign whenever a noun in the possessive case is understood after them. Thus: —

1. *It is hard to control* ***one's*** *thoughts.*
2. *Each strove to save the* ***other's*** *life.*

Either and *neither* should be used with reference to *two* things *only*. *Any* or *none* should be used when more than two things are referred to.

EXERCISE

Point out and supply the ellipses: —

1. You took mine and left yours.
2. The cattle upon a thousand hills are mine.
3. I feel his icy fingers, clasping mine amid the darkness.
4. The lark's bold song comes from the skies, but hers comes from the earth.
5. His, not mine, are the gifts.
6. Those men are fishermen, and the boats on the beach are theirs. Ours are moored in the shadow of that great rock.

In sentence 5, we may transpose, and supply the ellipsis, thus: —

The gifts are his, ***and are*** *not mine.*

But it seems as well to regard the copula already expressed as showing that both thoughts are predicated, and the negative adverb *not* as having the power to cause it to predicate a denial of the second condition.

REMARKS.— In sentence 2, *a thousand* tells how many hills are meant. *Thousand* names one of the great orders of numbers, and *a* shows that just *one* thousand is meant.

Thousand is here used, not to denote a definite number, but a *great many.*

102. A pronoun is said to be **personal** when we can tell by its form whether it denotes the speaker, the person spoken to, or the person spoken of. None but personal pronouns have thus far been noticed in the examples of these lessons. Relative and interrogative pronouns will be introduced hereafter.

SEAT WORK

Rewrite the following sentences, supplying the ellipses: —

1. These books are mine, those are yours, the others are Luther's.
2. This is the forest primeval.
3. On their knees they received the queen's blessing; some kissed her hands, and others her mantle.
4. There is a monk in Melrose tower,
   He speaketh word to none.
5. These and many more with King Olaf sailed the seas.
6. Many run well for a season, but few persevere to the end.
7. Many are called, but few are chosen.
8. All thine are mine, and all mine are thine.
9. Do unto others as ye would that others should do unto you.
10. A hearty welcome is extended to all.

LESSON CXXIX

Nouns Independent by Address

1. Sometimes we use a person's name for the sake of getting his attention. Thus: —

James, you are too bold.

2. Not infrequently we use the name of the person with whom we are conversing, not so much for the purpose of gaining his attention, as for giving earnestness to what we are saying.

3. In the sentence,—

You are wrong, Julia.

the word *Julia* names the person spoken to, and tells who is meant by *you*. It is probable that several persons are present, and that the speaker wishes to show *which* one he is addressing, and so speaks her name.

103. Since it has no part in bringing out the thought expressed in the sentence, a noun thus used in addressing a person, is said to be **independent by address.** Note how such terms are punctuated.

EXERCISE

Point out the nouns that are independent by address, and tell which ones you think give earnestness to what is being said: —

1. Thou speakest truly, poet.
2. Come hither, my little daughter.
3. Your coming, friends, revives me.
4. Fight on, brave, true heart, through dark fortune and through bright.
5. Come, gentle dreams.
6. Spare me, dread angel of reproof.

7. Stay, rivulet, nor haste so soon from the lovely, luxuriant vale.
8. Mary, be a good girl.
9. I greet thee, bonny boat!
10. England, with all thy faults, I love thee still.
11. Weep, Albin! to death and captivity led.
12. Roll on, thou deep and dark blue Ocean — roll!
13. Come back, come back, Horatius!

104. This lesson contains several examples in which inanimate objects are addressed as if they had intelligence, and could understand language. Since we speak to them as if they were persons, they are said to be **personified.** (See Sec. 54.)

In sentence 4, the heart is taken to represent the whole person. What is this figure called? (See Lesson 117.)

105. A **noun independent by address,** together with its limiting words, should be **set off by the comma,** and when exclamatory, should be followed by an exclamation point.

SEAT WORK

Select five and write five sentences, each containing a noun independent by address, with correct punctuation.

LESSON CXXX

Address Accompanied by Emotion

A noun independent by address is often accompanied by a word used to express deep feeling or sudden emotion. Thus: —

O Lord, thou art very great!

106. A word used wholly to express emotion is called an **interjection.**

In this sentence, *O Lord* invokes the attention of God, and is used to denote an emotion of reverence and awe.

It is well to note in this connection that the form *O* is used for address, while *oh* is used merely to express emotion.

EXERCISE

Point out the interjections and the nouns independent by address, and tell what each interjection seems to denote: —

1. O dread and cruel deep, reveal the secret concealed beneath thy waves!
2. O brothers! pray for me.
3. Fear not, O little flock!
4. Your voiceless lips, O flowers! are living preachers.
5. Keep, O pleasant Melvin stream,
   Thy sweet laugh, in shade and gleam!
   — *Whittier.*
6. O Rivermouth Rocks, how sad a sight
   Ye saw in the light of breaking day!
7. Ah, brother! only I and thou
   Are left of all that circle now.
8. Hear, O Lord, out of heaven thy dwelling place.
9. O death, where is thy sting?
   O grave, where is thy victory?
10. O Jerusalem, Jerusalem, thou that killest the prophets!
11. O my Father, if it be possible, let this cup pass from me.

REMARKS.— In sentence 6, *how* is an adverb, added to *sad* to denote an unusual degree of the quality. The sadness is so great as to cause deep emotion.

In sentence 7, *I* and *thou,* taken together, represent the speaker and the one associated with him. Thus they become nearly equivalent to *we,* so the verb takes the same form as it would if the subject were *we.*

SEAT WORK

1. Select and copy from the Bible and from poetry ten sentences containing interjections and nouns independent by address, noting the punctuation.
2. Tell in writing what each denotes.

LESSON CXXXI

Adverbial Phrases Without a Preposition

107. The adverbial phrase is often used ***without a preposition.*** The preposition is understood, or at least a relation similar to that commonly expressed by a preposition, but the relation word cannot always be supplied; for, in some instances, there seems to be no word that is exactly suited to express the relation.

Some of the most common omissions of the preposition may be illustrated as follows: —

1. *He came to his home on the Tweed on the seventh day of April, and died on the third day of May.*
2. *He came home April 7th, and died May 3d.*

It is plain that the relation of the man's home to the act of his coming is the same in the second sentence as it is in the first; and that the word *home* in the second sentence tells where he came, just as *to his home* does in the first, the preposition *to* being understood before it.

It is also plain that *April 7th* is equivalent to *on the seventh day of April;* and *May 3d,* to *on the third day of May.*

In the analysis we say that *home* is used to tell whither he came.

Home names the place, and the relation of the place to the act of coming is understood to be the same as would be denoted by the word *to*. *April 7th* tells when he came, and *May 3d* when he died.

We parse *home, April, May,* as nouns, each the object of a preposition; and *seventh,* and *third,* as adjectives, each limiting a noun understood.

This lesson will help us to understand that we more often name phrases from their *use* than from how they are made up.

EXERCISE

Find the adverbial phrases with a preposition and those without, and point out what each one tells: —

1. My friend came in the evening.
2. The general arrived last evening.
3. Maria taught school last summer.
4. The meeting continued two weeks.
5. We traveled forty miles a day.
6. My brother spent six months in Europe.
7. He remained three months in Paris.
8. The wall was six feet high.
9. The cloth was thirty inches wide.
10. I came home yesterday.
11. Today thy Saviour calls.

Remarks.— In sentence 5, *forty miles* is an adverbial phrase telling how far we traveled. *A day* means the same as *in a day,* and tells how long it took us to travel forty miles.

In sentence 6, *months* is the object of the transitive verb *spent;* but in sentence 7, *months* is the object of a preposition understood; for *remained* is an intransitive verb, and *three months* is a phrase telling *how long* the man remained.

The meaning of sentences 8 and 9 may be expressed thus: —

The wall was high *unto* six feet.
The cloth was wide *unto* thirty inches.

In sentence 10, *yesterday* is a noun, 3d, sing., neut., and object of a preposition understood. It tells when I came home, for it is what remains of an adverbial phrase. *Today* is used in sentence 11 just as *yesterday* is in sentence 10.

SEAT WORK

Use each of the following expressions adverbially in a written sentence: —

Last week, tomorrow, next year, day before yesterday, six weeks, fifty feet high, home, a yard.

LESSON CXXXII

Comparison Introduced by *Like*

Not infrequently the best way to describe a thing with which our hearers are not familiar is to compare it with something well known to them. Such comparisons are often introduced by the word *like,* as shown in the following sentence: —

The masts shake like quivering reeds.

1. **Like quivering reeds** tells by comparison how the masts shake.
2. **Like** *introduces* the comparison.
3. **Masts** is the first term, and —
4. **Reeds** is the second term.
5. *Masts* and *reeds* are compared in regard to an action,— the act of shaking.

Like is regarded by some authors as a *preposition;* and by others as an *adjective* or an *adverb,* with the preposition *to* or *unto* understood after it.

EXERCISE

Point out the phrases that express comparison, and the terms that are compared: —

1. Through woods and mountain passes,
   The winds, like anthems, roll.
2. Like the wings of sea birds,
   Flash the whitecaps of the sea.
3. Forest leaves are bright,
   And fall like flakes of light,
   To the ground.
   — *Bryant.*
4. Like a demon of the night
   He passed, and vanished from my sight.
5. Scattered were they like flakes of snow.
6. They fought like brave men, long and well.
7. A solemn fear on the listening crowd
   Fell like the shadow of a cloud.
   — *Whittier.*

8. Straight there arose from the forest the awful sound of the war whoop,
And, like a flurry of snow on the whistling wind of December,
Swift and sudden and keen came a flight of feathery arrows.
— *Longfellow.*

108. Describing things by formal comparison, as in the sentences of this lesson, is called a figure of **Simile.**

SEAT WORK

1. Select and copy some similes from poetry and the Bible.
2. Review Lessons 127-132 with care.

LESSON CXXXIII

Review Exercises

1. Give three examples of the ellipsis of a noun after an adjective.
2. Analyze such a sentence and parse the adjective.
3. What peculiarity has the adjective *other,* when used to limit a noun understood?
4. When does it take the possessive sign?
5. What other adjective takes the possessive sign in the same way?
6. Give some of the peculiarities of the adjective *none.*
7. Give an example of a possessive noun used to limit a noun understood.
8. Show by example how each of the possessive pronouns may be used in the same way.
9. Parse the possessive noun and pronouns in these sentences.
10. What change is required in the possessive pronouns when they limit a noun understood?
11. Does the possessive noun require any change when used in a similar way?

12. Show from the Bible how *mine* and *thine* were once used to limit a noun expressed.

13. In such words as *ours, yours, theirs,* should the apostrophe be used before the *s?*

14. What caution must be observed in regard to the adjectives *either* and *neither?*

15. What expression should be used in speaking of reciprocal action between two persons? — *Each other.*

16. What expression should be used to denote reciprocal action among a greater number than two?

17. Is it right to say, "The three boys divided the melon among themselves"?

18. Is it right to say, "Thomas and Anson divided the melon among themselves"?

19. For what three leading purposes do we use a person's name without giving it any office in the sentence?

20. Give examples.

21. What do we say of a noun thus used? Why?

22. Give examples of a noun independent by address, and accompanied by a word denoting emotion.

23. What do we call a word that is used wholly to express emotion?

24. Parse the independent noun and the interjection in one of the examples just given.

25. Give examples of adverbial phrases without a connective.

26. Parse the italicized words in the following: —

1. *Yesterday* he wept, but *today* he rejoices.
2. *Ah! sir,* the lake is three hundred miles long.
3. The bullets fell *like* hail.

27. Analyze the third sentence.

28. What figure is employed in this sentence?

29. When do we use a figure of simile?

SEAT WORK

Look over the first seventy-five lessons of this book, and notice what is taught in them.

LESSON CXXXIV

Compound Sentences

109. When two or more sentences are united into one by coordinate connectives, the one sentence is said to be **compound.** For example, the first sentence below is composed of two sentences: —

1. The sun is dim in the thickened sky.
2. The clouds in the sullen darkness rest.

Joining these two by **and,** we have a compound sentence.

Sometimes the connective is omitted between the parts of a compound sentence, and only a comma or semicolon is used, as in the second and fourth sentences below.

EXERCISE

Separate the following sentences into two or more single sentences, and note how they are connected: —

1. The sun is dim in the thickened sky, and the clouds in sullen darkness rest.

2. With even strokes their scythes they swing,
In tune their merry whetstones ring.
— *J. T. Trowbridge.*

3. The pine is bending his proud top, and now among the nearer groves, the chestnut and oak are tossing their green boughs about.

4. The splendor falls on castle walls,
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
— *Tennyson.*

5. I sift the snow on the mountains below,
And the great pines groan aghast.
— *Shelley.*

REMARKS.— In sentence 1, the *darkness* is called *sullen* because it is gloomy, like the countenance of a sullen person.

In sentence 2, the *whetstones* are said to be *merry* because the sound they produce upon the scythes is such as people who are merry would be likely to make. The *mowers* are the ones who really possess the quality.

In sentence 3, the top of the pine is said to be *proud* because it rises so high above the other trees of the forest, just as some people are proud when they have attained a position above their fellows.

In sentence 5, the *pines* are said to *groan* because men or beasts would groan if they had to bear so heavy a load of snow.

SEAT WORK

Look over Lessons 76-133, and notice what is taught in them.

LESSON CXXXV

Coordinate Clauses

Separate the following sentences as you did in the preceding lesson: —

1. The tall maize rolls up its long green leaves; the clover droops its tender foliage and declines its blooms.

2. And prancing steeds, in trappings gay,
Whirl the bright chariot o'er the way.

3. Sweet woodland music sinks and swells;
The brooklet rings its tinkling bells;
The swarming insects drone and hum;
The partridge beats his throbbing drum.

—*J. T. Trowbridge.*

4. But, silent, sinew bows were strung,
And, sudden, heavy quivers hung,
And, swiftly, to the battle sprung
Tall, painted braves, with tufted hair,
Like death-black banners in the air.

—*Joaquin Miller.*

Remarks.— In sentence 1, the two clauses have no conjunction between them; for this reason they are separated by the semicolon instead of the comma.

Sometimes, especially in poetry, when the thought is closely connected, the comma is used instead of the semicolon, as in the second sentence in the preceding lesson.

In sentence 2, *and* shows that this sentence is equal in rank with what has gone before, and that it expresses an additional thought.

Sentence 3 consists of four clauses. The conjunction is omitted between them; so they are separated by the semicolon.

Sentence 4 consists of three clauses, joined by *and,* and closely related in sense; so they are separated by the comma.

Silent, sudden, and *swiftly* are all adverbs, the *ly* being dropped from the first two to preserve the rhythm of the poetry.

SEAT WORK

1. Select and copy five compound sentences.
2. Draw one line under each single sentence in the compound, and two lines under the connectives.

LESSON CXXXVI

Synoptical Review

1. Distinguishing Objects — Nouns

In language, we need a multitude of names to distinguish the great variety of objects of which we wish to speak.

We need, (1) Names for things regarded *as a whole,* and names for their *parts;* (2) Names for one or more things belonging to the *same class,* and names for *individual* persons or objects; (3) Names for *single* things, names for *two or more* things of the same kind, and names for *collections* of objects;

(4) Names for *males,* names for *females,* and names for things that have *no sex.*

2. Qualities and Conditions of Objects — Qualifying Adjectives

In talking of objects, we often wish to speak of their *qualities* and *conditions;* so we must have *words* to *denote* those qualities and conditions.

Sometimes we wish to *state positively* that the quality exists in a thing; but at other times we wish merely to *mention it incidentally,* as though it were a quality already known to exist in the thing under consideration.

Sometimes we wish to talk of the *quality itself;* and for this purpose we need *names* for qualities.

Qualities are commonly expressed by *single words,* but in many instances by *groups of words.*

3. Actions Predicated — Verbs

We also need a great number of words to denote the *actions* of persons and things; for we speak of actions oftener than of qualities.

Sometimes we wish to speak of an action *performed* by a thing, and sometimes of an action *received* by it.

Sometimes we wish to speak of both the *qualities* and the *actions* of a thing, and then we make use of *action words* and *quality words* in the same sentence.

4. Alluding to Objects — Pronouns

When any one wishes to speak of *himself,* or of any one that he is *talking to,* there is need of special words to represent the *speaker* or the person *spoken to;* for if the *name* were used, it might be taken to mean *another person* of the same name. It is also convenient *to allude* to a person that has already been *spoken of,* without repeating his name. So we have a set of words for the express purpose of *alluding* to the *speaker,* or to the *speaker* and *those associated with him;* to

the person or persons *spoken to;* and to the person or persons *spoken of.*

QUESTIONS

1. Why do we need a multitude of names in language?
2. What are these names called?
3. Give examples of nouns used to name whole things. Nouns used to name parts of things.
4. Why do we need the two kinds of nouns called *common* and *proper?*
5. Why do we need nouns in both the singular and the plural number?
6. Why must we have nouns in the three different genders?
7. How are singular nouns commonly changed to plural nouns?
8. When does the syllable *es* have to be added to some nouns to form the plural?
9. In what different ways do nouns ending in *y* form their plural? Nouns ending in *o?* In *f?* In *fe?*
10. How are the different genders distinguished?
11. Why do we need qualifying adjectives?
12. In what two different ways are they used? Give examples.
13. In what two ways are qualities expressed?
14. Why do we need verbs in language?
15. Give examples of verbs consisting each of a single word.
16. Give examples of verbs each consisting of two words.
17. Why do we need two words in the latter case?
18. Give examples of verbs which represent the action as received by the subject. Performed by the subject.
19. Give a sentence that assumes a quality of some thing, and predicates an action of the same thing.

20. When are verbs said to be regular? When irregular?

21. What is the difference between a transitive verb and an intransitive verb?

22. What is the difference between an intransitive verb and a copula?

23. When do we employ a transitive verb in the active voice?

24. When do we employ a transitive verb in the passive voice?

25. When do we employ the past tense? When the present?

26. For what different purposes do we use a verb in the imperative mode?

27. What do we call the different forms that a verb takes to agree with its subject?

28. What is the only verb that has person and number forms in the past tense?

29. What change do ordinary verbs have in the present tense? In the past tense?

30. What different forms does the verb *to be* have in the present tense? In the past tense?

31. Why do we need pronouns in language?

32. What four forms of the pronoun are used to represent the speaker?

33. What four are used to represent the speaker and those associated with him?

34. What three are used to represent the person or persons spoken to?

35. What three are used to represent a male that is spoken of?

36. What three to represent a female that is spoken of?

37. What two to represent a thing that has no sex?

38. What four are used to represent two or more persons or things spoken of?

39. Which of these forms are said to be in the first person? Which in the second? Which in the third? Why?

LESSON CXXXVII

Synoptical Review

5. Distinguishing Objects of the Same Kind — Limiting Adjectives

In talking of objects of the same kind, we often need words to tell just *which one* or *which ones* are meant.

Sometimes we need words to tell *definitely how many* are meant, and at other times, when we do not know the definite number, or knowing, do not wish to tell it, we need words that will tell *indefinitely how many,*— words that will show whether the number is large or small.

6. Actions and Qualities Modified — Adverbs and Adverbial Phrases

It often becomes necessary to tell *when* a thing happened, or *where* it happened; *how* it was done, or *why* it was done. Sometimes, too, we wish to tell how much of the quality a thing has, or just how it applies.

This may be done by *single words,* or by *groups of words.*

7. Ownership, Authorship, Origin, Fitness, etc.— Possessive Case and Adjective Phrase

Sometimes we wish to tell *who owns* a thing, *who* or *what produced* it, or to *what* it is *adapted.* For this purpose, we sometimes employ *words* of a *peculiar form;* and at other times, *groups of words.*

8. Describing Objects by Referring Them to a Class — Apposition, and Nouns in the Predicate

Sometimes we describe an object, not by telling its qualities directly, but by saying that it is *one of a class of things*

whose qualities are well known. We may *state positively* that it belongs to the class; or we may *mention* the fact *incidentally,* as a thing already known.

9. Assuming Action — Participles

Sometimes we wish merely to *attribute* an action to an object, without stating positively that the person or thing either performs the act or receives it. This calls for a class of words especially adapted to such a use.

10. Relation — Prepositions and Conjunctions

We also need to show the *relation* of objects, qualities, actions, and thoughts, to one another; so we have a set of words for this purpose.

11. Emotions — Interjections

Sometimes a person's feelings are so deep, so sudden, or of such a nature that they cannot be expressed by ordinary forms of speech. This leads to the use of a set of words that express *emotion,* but *no complete thought.*

QUESTIONS

1. How do we distinguish objects?
2. How do we distinguish a particular person or place from all others?
3. How do we distinguish a class of persons or things from those that do not belong to that class?
4. How do we distinguish males from females?
5. How do we distinguish males and females from things that have no sex?
6. How do we distinguish one from more than one?
7. What do we call words that are used to name collections of objects?
8. What do we call words used to name qualities?
9. What do we call words that merely *denote* quality without naming it?

10. What do we call those words that tell *what* ones, *which* ones, or *how many?*

11. Give examples of words that tell *definitely* how many. Of those that tell *indefinitely* how many. Of those that tell *what* ones or *which* ones without telling how many.

12. What words denote *one* but no definite one?

13. When should *a* be used in preference to *an?*

14. What word is employed to show that some definite one is meant?

15. For what different purposes, then, do we need *limiting adjectives?*

16. What does it often become necessary to tell in regard to actions?

17. Show by example how single words are employed to tell the *time* of an action. The *place*. The *manner*. The *purpose*. The *cause*.

18. Show by examples how phrases are used for all these purposes.

19. For what different purposes is the possessive case used?

20. Give examples.

21. Show by examples how the adjective phrase may be used for the same purposes.

22. When do we use a noun in the predicate?

23. When do we use a noun in apposition?

24. Give examples of both.

25. Give sentences that predicate identity.

26. Give sentences in which identity is assumed.

27. Why do we need participles?

28. Give examples of their use.

29. Give sentences in which participles are used to name action.

30. Give sentences in which a peculiar form of the verb is used to name action.

31. What do we call participles and infinitives when they are used to name action?

32. What two classes of words are used merely to show relation?

33. Show by examples how a preposition may be used to show the relation between two objects. Between an object and an action. Between two actions.

34. How do we show that two or more terms are equal in rank, and alike in relation?

35. What name do we give to a group consisting of two coordinate terms? Of three or more?

36. Give sentences that have a couplet or series of subjects. Predicates. Objects. Adjectives. Adverbs.

37. Give examples of coordinate phrases. Coordinate clauses.

38. What words are most commonly used as coordinate conjunctions?

39. In what respect are these words alike in their use?

40. In addition to this general use, what peculiar relation of thoughts does each suggest?

41. Why do we need interjections?

42. Give examples of their use.

LESSON CXXXVIII

Adverbial Clauses

1. *Men make hay* ***in fair weather.***
2. *Men make hay* ***when the sun shines.***

In the first sentence above, *in fair weather* is added to the verb *make* to tell *when* the hay is made. It therefore does the work of an *adverb,* and since it consists of a group of words, it is called an *adverbial phrase.*

110. In the second sentence, *when the sun shines* is added to the verb *make* to tell *when* the act of making was performed. It must therefore do the work of an *adverb.* It consists of a *group* of words; but unlike the adverbial phrase, it has a *subject* and a *predicate;* so we call it an **adverbial clause.**

In an *adverbial clause,* the subject and predicate, and all the words that limit them, are used in the same relations to one another as they are in an ordinary simple sentence; but in addition to these parts, every adverbial clause must have a word to show its relation as a whole to other parts of the sentence. This word is called a *connective,* or *introductory* word.

It will be remembered that principal clauses are sometimes joined in one sentence, with a connecting word between them to show that they are equal, or coordinate, in rank. This connecting word, since it shows the clauses to be coordinate in rank, is called a *coordinate conjunction.*

111. But the adverbial clause is *not* equal in rank with the principal clause,— is not coordinate,— but is used merely as an *adverb;* that is, to modify a word in the principal clause. It is of a *lower rank* than the principal clause, or the word which it limits,— and since *sub* means *under,* or *lower,* and since *ord* suggests *order,* or *rank,* we call such a clause a **subordinate clause;** the word that introduces it, and shows it to be subordinate, we call a **subordinate conjunction.**

In describing a subordinate clause, we first notice *its use as a whole,* and afterwards take up its *parts,* beginning with its introductory word, subject, and predicate.

EXERCISE

Point out each subordinate clause, its connective, and what the clause tells: —

1. We wept while we listened.
2. He came when darkness curtained the hills.
3. When the sun rose, we pursued our journey.

4. Full of wrath was Hiawatha when he came into the village.

5. When they ceased, a sudden darkness fell, and filled the silent wigwam.

6. When he awoke, it was already night.

REMARK.— In sentence 2, darkness is said to curtain the hills because it hides them from view, as curtains conceal the objects that are behind them.

SEAT WORK

1. Copy the sentences above.

2. Inclose the subordinate clause in marks of parenthesis to suggest that it works as a unit in the sentence — does just one thing, and does that one thing as a whole.

3. Draw one line under the subordinate conjunction, and two lines under the word which the clause limits.

LESSON CXXXIX

Adverbial Clauses

Adverbial clauses, like other adverbial elements, are used to tell, not only *when,* but also *where, why, how,* for what *purpose,* and from what *cause,* actions take place. All these uses will be shown in the lessons that follow.

PUNCTUATION.— In some of the examples of this lesson, and in several of the preceding lessons, the adverbial clause comes *before* the word it limits. When it is so arranged, it is said to be *transposed,* and should be set off by the comma, as seen in the examples referred to.

EXERCISE

What do the adverbial clauses tell in these sentences: —

1. When the world is dark with tempests, thou lookest in thy beauty from the clouds.

2. Three friends, the guests of summer time, pitched their white tents where sea winds blew.

—*Whittier.*

3. When I blow my breath about me,
When I breathe upon the landscape,
Flowers spring up o'er all the meadows,
Singing, onward rush the rivers.

— *Longfellow.*

4. I watched him as he went.
5. I calmly stand and wait till the hinges turn for me.
6. The battle was lost before reenforcements arrived.

SEAT WORK

Do with the sentences above as directed in the seat work of the preceding lesson.

LESSON CXL

Adverbial Clauses

Point out the adverbial clauses and what they tell: —

1. Heavily sank he, as a stone sinks.
2. Two angels passed o'er our village as the morning broke.
3. Pleasant it is to roam about the lettered world as the traveler roams.
4. And bright where summer breezes break,
The green wheat crinkles like a lake.

— *Trowbridge.*

5. A thousand recollections weave their bright hues into woof,
As I listen to the patter of the soft rain on the roof.
6. As they bend to the soft winds, the sun looks in, and sheds a blessing on the scene.

REMARKS.— In sentences 1 and 3, the subordinate clause tells the manner of the action.

In the other sentences it denotes time, place, or circumstance.

112. In sentence 1, *as a stone sinks* tells by comparison how he sinks. The sinking of a person is compared to the sinking of a stone. This is called a figure of **simile.**

In sentence 4, *bright* is an adjective; it describes the appearance of the wheat as it crinkles. Notice the beautiful simile in this sentence.

In sentence 5, our life is compared to a web of cloth. The *warp* must be *time,* or the regular train of acts and events in life, and into this, memory is represented as weaving recollections of particularly pleasant occurrences, just as the weaver interlaces the *woof* [*filling*] with the warp; and as the woof hides the warp, and gives color and general appearance to the cloth, so these pleasant recollections are uppermost in our memory, and give character to all our past life.

SEAT WORK

Do with the sentences above as directed in the seat work of Lesson 138.

LESSON CXLI

Adverbial Clauses

Point out the principal and the subordinate clauses and connectives: —

1. When she awoke from the trance, she beheld a multitude near her.
2. Flowers peep from the ground where'er I pass.
3. We paused at last where home-bound cows
   Brought down the pasture's treasure,
   And in the barn the rhythmic flails
   Beat out a harvest measure.
   — *Whittier.*
4. When the repast was ended, they arose and went into the garden.

5. 'Tis a dangerous adventure; but as he puts his feet and hands into those gains, and draws himself carefully up to his full length, he finds himself a foot above every name chronicled in that mighty wall.

6. Yes, I will spend the livelong day
With nature in this month of May;
And sit beneath the trees and share
My bread with birds whose homes are there;
While cows lie down to eat, and sheep
Stand to their necks in grass so deep;
While birds do sing with all their might,
As though they felt the earth in flight.

KINDS OF SENTENCES

113. A sentence made up of coordinate clauses is called a **compound sentence.**

A sentence that has one principal clause, and one or more subordinate clauses, is called a **complex sentence.**

A sentence made up of two or more principal clauses, with one or more subordinate clauses, is both compound and complex. Sentence 5 of this lesson affords an example. Adverbial clauses may be coordinate with one another, and at the same time be subordinate to the word they limit. See sentence 3.

REMARKS.— In sentence 2, do the flowers literally peep? What is it to peep? Why are the flowers said to peep?

In sentence 3, what is meant by the pasture's treasure? Why is it called the pasture's treasure, since the cows produce it? Why are the flails said to be rhythmic? What is meant by a harvest measure?

114. In this case the name of the thing is filled by the grain is put for the grain itself. This is called a figure of **metonymy;** that is, the transfer of a name from the real thing to another thing closely associated with it.

SEAT WORK

1. Select and copy two sentences containing adverbial clauses denoting time, two denoting manner, and two place.

2. Mark these sentences as you did in Lesson 138.

LESSON CXLII

Adverbial Clauses

Point out the adverbial clauses, what each one tells, and note carefully their punctuation or lack of it: —

1. Between the dark and the daylight,
   When the night is beginning to lower,
   Comes a pause in the day's occupations.
   — *Longfellow.*
2. As I look and listen, the sadness wears away.
3. But ere he touched the latchet, from within a whisper came.
4. The cheerful rivulet sang and gossiped as it hastened oceanward.
5. I watch the mowers as they go
   Through the tall grass, a white-sleeved row.
   — *Trowbridge.*
6. I saw him when he fell.
7. The silver moon at midnight cold and still,
   Looks, sad and silent, o'er yon western hill.
8. Where the wave is tinged with red,
   And the russet sea leaves grow,
   Mariners, with prudent tread,
   Shun the shelving reefs below.
   — *John Leyden.*

REMARKS.— In sentence 4, how could the rivulet sing? How could it gossip? Perhaps some of the noises made by the rivulet in its flowing, reminded the poet of the chattering of people who gossip.

In sentence 3, *within* seems to be a noun. Perhaps, however, *from within* would better be regarded as an adverb representing a phrase whose noun is understood.

SEAT WORK

1. Select and copy three sentences containing transposed adverbial clauses; three containing adverbial clauses that are not set off, because closely connected in thought; and three

that contain adverbial clauses so slightly connected in thought as to be set off by the comma.

2. Underline neatly the adverbial clauses.

LESSON CXLIII

Adverbial Clauses

Point out the adverbial clauses, and their connectives, and explain their punctuation or absence of it: —

1. We do not understand some persons because we are not acquainted with them.
2. As retreat was impossible, Colter turned the head of the canoe.
3. A poet, as he paces to and fro, murmurs his sounding lines.
4. Thou comest not when violets lean
   O'er wandering brooks, and springs unseen,
   Or columbines, in purple dressed,
   Nod o'er the ground-bird's nest.

   — *Bryant.*

5. The castle bell, with backward clang,
   Sent forth the larum peal;
   Was frequent heard the heavy jar,
   Where massy stone and iron bar
   Were piled on echoing keep and tower.

   — *Scott.*

Remark.— In sentence 2, what is meant by the head of the canoe? Why is this part called the head? — Animals always move with the head forward, and this may be the reason why the part of the boat that goes forward is called the head.

Punctuation.— We have already seen that transposed adverbial clauses are set off by the comma. Those that are not transposed, are also set off when not very closely connected in sense with the word they limit, but when closely connected, they are not set off. These latter clauses correspond, in their relation, to restrictive participial phrases; while

those that are not closely related, correspond to phrases that are not restrictive.

Review Lesson 104.

SEAT WORK

1. Copy sentences 4 and 5 above.

2. Underline the principal clauses, inclose the subordinate clauses in marks of parenthesis, and draw a wavy line under the subordinate connectives.

LESSON CXLIV

Adverbial Clauses

Point out what each adverbial clause tells, and explain its punctuation: —

1. For them the early violet no more
Open upon thy bank, nor, for their eyes,
Glitter the crimson pictures of the clouds
Upon thy bosom when the sun goes down.
— *Bryant.*

2. But when the hymn was sung, and the daily lesson completed,
Swiftly they hurried away to the forge of Basil the blacksmith.
— *Evangeline.*

3. Wild with the winds of September,
Wrestled the trees of the forest, as Jacob of old with the angel.
— *Evangeline.*

4. And southerly, when the tide is down,
'Twixt white sea waves and sand hills brown,
The beach birds dance and the gray gulls wheel
Over a floor of burnished steel.
— *Whittier.*

REMARKS.— In sentence 2, *but* shows the relation of this sentence to one that has gone before.

In sentence 3, the trees are said to wrestle with the wind

because the wind seems to be trying to throw them down, and they writhe about as men do in wrestling.

In sentence 4, the " floor of burnished steel " is the surface of the water. It is called a " floor " because the birds as they dart about so rapidly close to its surface, remind the poet of people dancing on a floor. It is called a floor of " burnished steel " because it glistens like burnished steel.

SEAT WORK

1. Copy sentences 1 and 4.
2. Draw a straight line under the principal clauses, and a wavy line under the coordinate connectives.
3. Inclose the subordinate clauses in marks of parenthesis.

LESSON CXLV

Adverbial Clauses

Point out what verb each adverbial clause limits, and what each clause tells about the action of the verb: —

1. When beechen buds begin to swell,
   And woods the bluebird's warble know,
   The yellow violet's modest bell
   Peeps from the last year's leaves below.
   — *Bryant.*

2. When the showering vapors gather
   Over all the starry spheres,
   And the melancholy darkness
   Gently weeps in rainy tears,
   'Tis a joy to press the pillow
   Of the cottage chamber bed,
   And listen to the patter
   Of the soft rain overhead.
   — *Coates Kinney.*

3. But their voices sank yet lower, sank to husky tones of fear,
   As they spake of present tokens of the powers of evil near.
   — *Whittier.*

REMARKS.— In sentence 1, *from below* may be regarded as a preposition, showing the relation of the leaves to the peeping of the violet's modest bell.

In sentence 3, *near* is an adjective, added to *evil* to show its condition in regard to proximity. It represents the adjective phrase *near them.*

In sentence 2, the darkness is said to be melancholy; then, to carry out the figure, it is said to weep, the raindrops being taken for tears.

SEAT WORK

Write five sentences of your own containing various kinds of adverbial clauses, and indicate what each clause tells.

LESSON CXLVI

Adverbial Clauses

Point out all the principal and subordinate clauses, and tell how they are connected: —

1. Suddenly,
As on his words entrancedly they hung,
The crowd divided, and among them stood
Jairus the ruler.

— *Willis.*

2. The melody of praise is the atmosphere of heaven; and when heaven comes in touch with the earth, there is music and song,— "thanksgiving, and the voice of melody."— *Mrs. E. G. White.*

3. And when the herbs
Of summer drooped beneath the midday sun,
She sat within the shade of a great rock,
Dreamily listening to the streamlet's song.

— *Bryant.*

4. Lies a calm along the deep,
Like a mirror sleeps the ocean,
And the anxious steersman sees
Round him neither stir nor motion.

— *Goethe.*

REMARK.—In sentence 1, the people "hung" on his words; i. e., they let none escape them, but listened with eagerness, trying to remember all they heard.

SEAT WORK

Study the next lesson, and write the analysis of the fourth sentence.

LESSON CXLVII

Adverbial Clauses

Study carefully the thought of these examples till you are sure you understand every expression: —

1. The arrowy beam
Of moonlight, slanting to the marble floor,
Lay like a spell of silence in the rooms,
As Jairus led them on.

—*Willis.*

2. I hear the beat
Of their pinions fleet,
As from the land of snow and sleet,
They seek a southern lea.

—*Longfellow.*

3. Only the long waves, as they broke
In ripples on the pebbly beach,
Interrupted the old man's speech.

4. Strange domes and towers
Rose up where sty or corncrib stood,
Or garden wall, or belt of wood.

—*Snow-Bound.*

5. There is no glory in star or blossom
Till looked upon by a loving eye;
There is no fragrance in April breezes
Till breathed with joy as they wander by.

—*Bryant.*

REMARK.— In sentence 4, *stood* has four subjects,— *sty, corncrib, wall,* and *belt.*

SEAT WORK

Write in your own words the meaning of the second and fifth stanzas above.

LESSON CXLVIII

Adverbial Clauses

Classify each sentence as simple, compound, or complex, or as both compound and complex: —

1. I wield the flail of the lashing hail,
   And whiten the green plains under;
   And then, again, I dissolve it in rain,
   And laugh as I pass in thunder.

   — *Shelley.*

2. We wandered where the sun never shines.
3. My friend came yesterday, and returned today.
4. This is the unkindest cut of all.
5. Yours was a life of suffering, mine, of exquisite delight.
6. I am going, O my people,
   On a long and distant journey.

   — *Hiawatha.*

7. Down the coast of Norway,
   Like a flock of sea gulls,
   Sailed the fleet of Olaf
   Through the Danish Sound.

   — *Longfellow.*

QUESTIONS AND REQUIREMENTS

1. In what are the adverbial word, phrase, and clause alike?
2. Give an example of a word, phrase, and clause, each used to tell when something happened.
3. In what respect are the adverbial phrase and clause alike?
4. In what respect are they unlike?
5. How do they differ in form?

6. In analyzing an adverbial clause, what should first be noticed?

7. What should next receive attention?

8. In what respects are an adverbial clause and a principal clause alike?

9. In what do they differ?

10. What must be prefixed to a clause before it can be used as an adverb?

11. Give principal clauses, and change them to adverbial clauses.

12. Give adverbial clauses, and change them to principal clauses.

13. When should an adverbial clause be set off by the comma?

14. When is a sentence said to be compound? When complex?

SEAT WORK

Write careful answers to the questions and requirements above. Always use complete sentences in your answers.

LESSON CXLIX

Adjective Clauses

1. *We respect an* ***industrious*** *man.*
2. *We respect a man* ***of industry.***
3. *We respect a man* ***who is industrious.***

In the first sentence, we describe the man by the use of the word *industrious,* which assumes a quality of him. In the second sentence, we describe him by the phrase *of industry,* which means the same as *industrious.* In the third sentence, we bring out the same thought by the use of the clause *who is industrious.*

"Industrious" is an *adjective;* "of industry" is an *adjective phrase;* "who is industrious" is an *adjective clause.* The word, the phrase, and the clause all describe the man by attributing to him the quality of industry. The word and the phrase *assume* the quality; the clause *predicates* it, but represents it as a subordinate thought, secondary in importance to the thought predicated in the principal clause.

115. The adjective clause is **subordinate to a noun or pronoun** just as the adverbial clause is to a verb. As with the adverbial, so with the adjective clause; we first speak of its use *as a whole,* then of its introductory or relation word, its subject, predicate, etc.

EXERCISE

Point out the adjective clause, and tell what it describes: —

1. Happy is the man that findeth wisdom.
2. We see not the hand which is guiding us.
3. God honors the man who walks uprightly.
4. Mr. Austin has a clock that marks the changes of the moon.
5. My friend sailed on the ship that left port yesterday.
6. The poet Bryant was a man who loved the forest.
7. He that winneth souls is wise.

REMARKS.— In sentence 2, God's providence is called a "hand" because he guides us by it as we lead the weak by the hand. In sentence 3, a man's course of conduct in life is compared to walking. One who is in the full vigor of health, and has a clear conscience, walks uprightly; so one who obeys God in all things is morally healthy and vigorous, is never turned aside by temptation, and never yields to wrong; he is therefore said to walk uprightly.

SEAT WORK

1. Copy the sentences above, and write three more containing adjective clauses.

2. In each sentence inclose the adjective clause in marks

of parenthesis to show that the clause as a whole does but one thing in the sentence — describes.

3. Underline the word described by the adjective clause.

4. Try changing some of the clauses into phrases or simple adjectives.

LESSON CL

The Relative Pronoun as Subject

116. A pronoun that shows a clause to be in a subordinate relation to some noun, is called a **relative pronoun.**

117. The noun which the pronoun represents is called its **antecedent;** that is, *that which goes before.* It is so called because the noun referred to by the relative pronoun usually goes before the pronoun.

118. A pronoun always means the **same person or thing as its antecedent,** and therefore must have the same person, number, and gender; but it may represent that person or thing in a different relation, and hence is not necessarily put in the same case. The antecedent itself may be a personal pronoun.

119. PUNCTUATION.—When the adjective clause is **not restrictive,** it must be **set off by the comma,** the same as participial phrases and adverbial clauses which are not restrictive.

EXERCISE

Notice the difference between the restrictive and nonrestrictive clauses in this lesson.

1. Does the adjective clause in the first sentence tell *what* Jane or *which* Jane is meant?

2. In the fifth sentence, does the adjective clause tell *what* Voltaire is meant?

3. In the sixth sentence, does the adjective clause tell *which* man or what *particular kind* **of man is meant?**

4. In the third sentence, does the adjective clause tell what particular kind of persons have great influence in society?

5. Which of these clauses, then, are restrictive, and which are not?

EXAMPLES

1. The child was much attached to Jane, who loved her dearly.
2. Death is the season that tries our affections.
3. Those who are wealthy frequently have great influence in society.
4. The eye, which sees all things, sees not itself.
5. Voltaire, who saw him, speaks repeatedly of his majestic appearance.
6. The man who trusts in God is blessed.
7. Oh, a dainty plant is the ivy green,
   That creepeth o'er ruins old.
   —*Dickens.*
8. The greatest want of the world is the want of men,—men who will not be bought or sold; men who in their inmost souls are true and honest; men who do not fear to call sin by its right name; men whose conscience is as true to duty as the needle to the pole; men who will stand for the right though the heavens fall.—*Mrs. E. G. White.*

SEAT WORK

120. Observe that besides showing that its clause is subordinate, the relative pronoun is **always a part** of the adjective clause with which it has to do.

1. Tell in writing what part of the clause each pronoun is in the sentences above.

2. Tell in what person, number, gender, and case each relative pronoun is by writing it out neatly.

LESSON CLI

The Relative Pronoun as Object

What part of the adjective clause is each relative pronoun?

1. Was it the chime of a tiny bell
   That came so sweet to my dreaming ear,
   Like the silvery tones of a fairy's shell,
   That he winds on the beach, so mellow and clear?
   —*John Pierpont.*

2. The hills which our feet climbed in childhood are dear to us.
3. The evil that men do lives after them.
4. He that gathereth in summer is a wise son.
5. He liveth long who liveth well.
6. The book of poems which I lent you was a present.
7. He prayeth best who leaves unguessed
   The mystery of another's breast.
8. He is a free man whom the truth makes free.

EXERCISE

Parse each relative pronoun, like the models below.

MODELS FOR PARSING THE RELATIVE PRONOUN

We mourn for the heroes who fell.

Who is a relative pronoun. As a relative, it shows its clause to be in a *subordinate relation* to the noun *heroes.* As a pronoun, it is third per., plu. num., masc. gen., because it means the same as *heroes.* It is subject of the clause, and is therefore put in the nominative case.

I found the pen which you lost.

Which is a relative pronoun. As a relative, it shows its clause to be in a subordinate relation to the noun *pen.* As a pronoun, it is third per., sing. num., neu. gen., because it means the same as *pen.* It is object of the verb *lost,* and is therefore put in the objective case.

He that walketh uprightly walketh surely.

That is a relative pronoun. As a relative, it shows its clause to be in a subordinate relation to the pronoun *he.* As a pronoun, it is third per., sing. num., masc. gen., because it means the same as *he.* It is subject of the clause, and is therefore put in the nominative case.

REMARKS.— In sentence 4, middle life is compared to summer. In summer, everything is favorable to the raising of grains and fruits; and he who improves the opportunity and gathers in an abundant store, will not want when winter comes.

So middle life, when all the powers are vigorous and active, is a favorable time for acquiring knowledge and wealth; so, too, we should improve the present life in laying up treasure in heaven.

Sentence 5 contains a significant figure. He lives long who lives well, because he accomplishes more, even in a few years, than others do in a long life.

The meaning of sentence 7 may seem at first a little obscure. To be prying into the secret thoughts and feelings of others is displeasing to God, and hinders communication with him.

SEAT WORK

1. Select and copy five sentences, each containing a relative pronoun as subject, and five with a relative pronoun as object.

2. Inclose the adjective clause in marks of parenthesis, and underline the relative pronoun and its antecedent.

3. Which of the two latter falls within the parenthesis, and which without?

4. Copy and fill the blanks with the proper form of masculine relative pronoun, noting carefully its relation to the predicate of the relative clause: —

1. That is the man —— everybody thinks will be our next president.
2. Give a copy to every one —— you think it will benefit.
3. Mr. Brown is a man —— I have every reason to believe we can trust.
4. He is the very one —— we expected would not fail us.
5. Send it to ——ever you think will make the best use of it.
6. She is a girl —— I have no hesitation in saying we can depend upon.
7. He was the boy —— no one expected to amount to much.
8. There is a man —— I believe will be reliable.
9. I gave it to Mr. Johnson, —— I have never met before, but —— is said to be trustworthy.

LESSON CLII

Relative Pronoun in the Possessive Case

We have seen that the relative pronoun may be used as subject or as object of the verb in its own clause. Like the personal pronoun, it may also be used to denote possession.

EXERCISE

Tell the use of each relative pronoun below, and point out its antecedent: —

1. I venerate the man whose heart is warm.
2. They came to the chief man of the island, whose name was Publius.
3. Contemplate him whose yoke is easy, and whose burden is light.
4. None knew the burden that she bore.
5. This plain was dotted with lovely lakes, whose waters shone in the slanting rays of the declining sun.
6. Under the boughs of Wachita willows, that grew by the margin,
   Safely their boat was moored; and scattered about on the greensward,
   Tired with their midnight toil, the weary travelers slumbered.

Remarks.— *Sentence 1.*— The man has a warm heart who has kind and sympathetic feelings. Tender plants and flowers shrink and die in the cold, but give them warmth, and they thrive; so selfishness and unkindness blight the tender buds of affection and hope in the human heart. But under the genial influence of kindness and sympathy they unfold into purity, beauty, and usefulness.

Sentence 3.— The service which Christ requires of us is here compared to the service that kind men require of beasts of burden. The yoke is so made that they can work easily in it, and they are not overloaded; so the service required of us is never hard when we perform it willingly.

SEAT WORK

Write the parsing of relative pronouns in this lesson, and of two in each of the two preceding lessons. Tell how the pronoun is used in its own clause, and give its person, number, gender, and case, and point out its antecedent.

LESSON CLIII

Relative Pronoun as Object of a Preposition

Like the noun, a relative pronoun may be object of a preposition as well as object of a verb.

EXERCISE

Determine the use of the relative pronouns in the examples below: —

1. The streams at which our young lips drank are sweet.
2. Every good man loves the country in which he was born.
3. The flowers that bloom in early spring are generally small and delicate.
4. It is a maxim whose truth many have realized.
5. It is a maxim the truth of which many have realized.
6. One long bar of purple cloud, on which the evening star shone like a jewel on a scimitar, held the sky's golden gateway.
7. The valley stream is frozen,
   The hills are cold and bare,
   And the wild white bees of winter
   Swarm in the darkened air.

   — *Bayard Taylor.*

MODEL FOR ANALYSIS

Sentence 1

1. *Streams* is the subject, and *are sweet* is the predicate.
2. *At which our young lips drank* tells what streams are meant.

3. *Lips* is the subject of the clause, and *drank* is the predicate.

4. **At which,** meaning *at the streams,* tells where our lips drank.

5. **Which** alludes to the streams to show what this clause describes.

MODEL FOR PARSING

Which is a *relative pronoun.* As a relative, it shows its clause to be in a *subordinate relation* to the noun *streams.* As a pronoun, it is in the third person, plural number, neuter gender, because it means the same as *streams.* It is object of the preposition *at,* and is therefore put in the *objective case.*

REMARKS.— In sentence 1, the streams are said to be sweet to our young lips because in youth we have a keener relish than in after years; but the real meaning is that, as we have a keener relish for food, so we have a livelier appreciation of all the enjoyments of life, hence they seem dearer to us.

Sentence 6 contains two beautiful figures. In the first, it is clearly stated that the star on the cloud shines like a jewel on a scimitar. This is called a **simile.** In the second, the comparison is not stated, but merely implied. That part of the sky where the sun has just gone out of sight is called heaven's gateway, because the sun has seemed to go out at it, as one would go out through a gateway. It is called golden, because it is bright and yellow like gold. Such a figure is called a **metaphor.**

SEAT WORK

1. Write the analysis of sentences 6 and 7, telling the kind of sentence, and describing the use of all the clauses and prepositional phrases.

2. Parse the relatives in sentences 3, 4, and 5.

LESSON CLIV

Adjective Clauses

121. Since the antecedent of a relative pronoun is always a noun or a pronoun, it is evident that a **relative clause does the work of an adjective,** and is therefore called an adjective clause. When we speak of the *structure* of such a clause, we call it a relative clause; when we speak of its *use,* we call it an adjective clause.

EXERCISE

Determine the structure and the use of each subordinate clause: —

1. Before me spreads the lake,
   Whose long and solemn-sounding waves
   Against the sunset break.
2. The laws which govern the world are universal.
3. The laws by which the world is governed are universal.
4. He it was whose hand in autumn
   Painted all the trees with scarlet,
   Stained the leaves with red and yellow;
   He it was who sent the snowflakes,
   Sifting, hissing through the forest,
   Froze the ponds, the lakes, the rivers,
   Drove the loon and sea gull southward,
   Drove the cormorant and curlew
   To their nests of sedge and sea tang
   In the realms of Shawondasee.

— *Longfellow.*

SEAT WORK

Inclose in marks of parenthesis the subordinate clauses and describe in writing the structure and the use of each: —

1. Within, in the wide old kitchen,
   The old folks sit in the sun,
   That creeps through the sheltering woodbine,
   Till the day is almost done.

2. The prince that wanteth understanding is also a great oppressor.
3. She is a tree of life to them that lay hold upon her, and happy is every one that retaineth her.
4. O mountain friends! with mine
   Your solemn spirit blends.
5. He whose presence fills
   With light the space of these hills
   No evil to his creatures wills.

Remarks.— Sentence 3 speaks of wisdom as a tree of life. By eating of the tree of life, men may perpetuate their existence forever; so by following the dictates of true wisdom they may secure eternal life, for it will make them wise unto salvation. Therefore, wisdom is said to be a tree of life to them that lay hold upon her.

LESSON CLV

Adjective Clauses

Point out the structure and the use of the subordinate clauses: —

1. Late, with the rising moon, returned the wains from the marshes,
   Laden with briny hay, that filled the air with its odor;
   Cheerily neighed the steeds, with dew on their manes and their fetlocks,
   While aloft on their shoulders the wooden and ponderous saddles,
   Painted with brilliant dyes, and adorned with tassels of crimson,
   Nodded in bright array, like hollyhocks heavy with blossoms.
   — *Longfellow.*

2. Yet, 'twas a pleasant toil to trace and beat
   Among the glowing trees this winding way,
   While the sweet autumn sunshine, doubly sweet,
   Flushed with the ruddy foliage, round us lay,
   As if some gorgeous cloud of morning stood
   In glory mid the arches of the wood.
   Bryant.

3. Under a towering oak, that stood in the midst of the village,
Knelt the Black Robe chief with his children.

— *Longfellow.*

REMARKS.— In sentence 1, *while* is a coordinate conjunction, as may be proved by putting *and* in its place. It is slightly different in meaning from *and,* but not more so than *yet.* It is in some respects like *nor;* for while *nor* is exactly equivalent to *and* and the negative adverb *not, while* seems to be equivalent to *and* and an adverbial phrase denoting simultaneous time. *"And at the same time"* might take the place of *while* in sentence 1. *While,* when used in this way, seems also to imply that the clause following it, although coordinate with the one before it, is slightly secondary to it in importance.

In sentence 2, at the beginning of the fifth line, are two conjunctions — *as* and *if.* *As* is all that remains of a clause whose predicate is modified by the clause introduced by *if.* Supplying the ellipsis, it would read, "As *it would lie* if some gorgeous cloud," etc. For the sake of brevity, however, it is as well, after having explained as above, to parse *as if* together as a conjunction introducing the clause that follows.

SEAT WORK

Study the thought of the following selections, and point out the principal and the subordinate clauses by copying each clause complete, inclosing it in quotation marks. Use this form: —

1. The principal clause is:
The subordinate clause is:
This clause is used to ——

1. Sometimes along the wheel-deep sand
A one-horse wagon slowly crawled,
Deep laden with a youthful band,
Whose look some homestead old recalled.

— *Whittier.*

2. Slowly lifting the horn that hung at his side, and expanding
Fully his broad, deep chest, he blew a blast, that resounded
Wildly and sweet and far, through the still, damp air of the evening.

— *Longfellow.*

3. Long and thin and gray were the locks that shaded his temples.
4. He that only rules by terror
Doeth grievous wrong.

— *Tennyson.*

5. The woodlands wore a gloomy green,
The tawny stubble clad the hill;
And August hung her smoky screen
Above the valleys, hot and still.

— *Bayard Taylor.*

LESSON CLVI

Adjective Clauses Introduced by When and Where

1. *I remember the day* ***when I first left home.***
2. *We passed the house* ***where the murder was committed.***

In sentence 1, *when I first left home* is added to the noun *day* to show what particular day is meant; it must therefore be an *adjective clause.* We may give further proof of its being an adjective clause by putting in its place an adjective phrase, or an adjective clause of the ordinary form. Thus: —

1. I remember the day *of my first leaving home.*
2. I remember the day ***on which*** *I first left home.*

122. The substitution of *on which* for *when* in no sense changes the meaning of the sentence, and the clause still describes *day.* Either form of expression is correct, but *when* has the advantage of being briefer and less cumbersome to use. The word *when* shows that the clause is subordinate to *day,* and therefore does the work of a relative; it is also an adverb

modifying the verb *left*. For these two reasons we may properly call it a **relative adverb.**

QUESTIONS

1. Repeat the subordinate clause found in the second sentence at the head of this lesson.

2. For what purpose is it used?

3. Put in its place an adjective clause containing a relative pronoun.

4. What relation is shown by the relative pronoun?

5. Then what relation is shown by the word *where?*

6. What would be the use, or office, of the phrase *in which?*

7. Then what two purposes are served by the word *where,* since it is equivalent to the phrase *in which?*

8. Are the words *when* and *where* commonly used as they are in these sentences?

9. Give sentences in which these words are used as conjunctions.

10. Give sentences in which they are used as adverbs.

EXERCISE

Point out the relative adverbs, and tell what two offices they fill in the sentence: —

1. The rootlets of the trees found the prison where she lay.
2. We visited the place where the old chief was buried.
3. We know not the time when he cometh.
4. They emerged into broad lagoons where silvery sand bars lay in the stream.
5. So, with aching limbs and head,
   Plod I to a quiet glade,
   Where a miniature cascade,
   Fashioned by some artist's cunning,
   Over shells and stones is running.

— *Goethe.*

SEAT WORK

Write out the parsing of the relative adverbs or pronouns, like the model: —

MODEL FOR PARSING

I know the rock whence those waters flow.

Whence is a relative adverb.

As a *relative,* it shows its clause to be subordinate to the noun *rock.*

As an *adverb,* it modifies the verb *flow.*

1. They reached a spot where the narrow road descended to the river through deep and gloomy woods.

2. There come moments in life when our feelings find expression both in smiles and in tears.

3. In the leafy tree tops, where no fears intrude, merry birds are singing.

4. Open now the crystal fountain
   Whence the healing waters flow.

5. Toward the south end of the plateau are many shapeless ruins, that probably indicate the site of Herod's palace.

6. The entire locality now presents a scene of indescribable desolation, and all who visit it are impressed with the mournful though magnificent outlook over the Dead Sea, and the picturesque, wild, and worn mountains of Moab and Edom beyond.

— *Land and Book.*

7. Birds destroy billions of insects which would otherwise turn this fair earth into a desert.

8. Many thousands of ducks could be seen getting out of the water and the fields visible from the place where we were standing.

REMARKS.— In sentence 3, *where no fears intrude* is not used to tell what tree tops are meant, but rather to describe them as a safe retreat for the birds.

In sentence 4, *whence* means *from which,* and performs the same office as *where.* In sentence 6, *though* is a coordinate conjunction, nearly equivalent to *yet.*

LESSON CLVII

Clauses Introduced by Relative Adverbs

Study the thought of the sentences, and describe the work of the relative adverbs: —

1. We are told of a home where sorrow never comes.
2. In that hour when night is calmest,
   Sang he from the Hebrew psalmist.
3. After a day of cloud and wind and rain,
   Sometimes the setting sun breaks out again,
   And, touching all the darksome woods with light,
   Smiles on the fields, until they laugh and sing;
   Then, like a ruby from the horizon's ring,
   Drops down into the night.

— *Longfellow.*

4. Pass on to homes where cheerful voices sound, and cheerful looks are cast.
5. The marble flags of the corridor
   Through open windows meet the floor,
   And Moorish arches in darkness rise
   Against the gleam of the silver skies;
   Beyond, in flakes of starry light,
   A fountain prattles to the night,
   And dusky cypresses, withdrawn
   In silent conclave, stud the lawn;
   While mystic woodlands, more remote,
   In seas of airy silver float.

— *Bayard Taylor.*

MODEL FOR THE ANALYSIS OF A LONG SENTENCE

Sentence 3

1. *Sun* is the subject.
2. *Breaks, smiles,* and *drops* are the predicates.
3. *And* shows that *breaks* and *smiles* are coordinate, but the connective is omitted between *smiles* and *drops*.
4. *Touching all the darksome woods with light* describes the sun by assuming an action of it.

5. *On the fields* tells where the sun smiles, and *until they laugh and sing* shows the effect of that action.

6. *Then* tells when the sun drops; *like a ruby from the horizon's ring* tells by comparison how it drops, *down* tells which way, and *into the night,* where.

7. *After a day of cloud and wind and rain* tells when the sun does all these things.

8. *Sometimes* shows that these actions do not commonly take place under such circumstances, but only occasionally.

SEAT WORK

Write the analysis of sentence 5, like the model above.

LESSON CLVIII

Relative Adverbs

Point out the relative adverbs, and so change them that you may use a relative pronoun without changing the sense. Which form of expression is more pleasing?

1. Into the mirror of the brook,
Where the vain bluebird trims his coat,
Two tiny feathers fall and float.

—*J. T. Trowbridge.*

2. And he thought on the days that were long since by,
When his limbs were strong, and his courage was high.

—*Scott.*

3. I love the garden wild and wide,
Where oaks have plum trees by their side;
Where woodbines and the twisting vine
Clip round the pear tree and the pine.

—*Allan Ramsay.*

4. Alden went into the tranquil woods, where bluebirds and robins were building towns in the populous trees.

—*Longfellow's Miles Standish.*

5. Each heart has its haunted chamber, where the silent moonlight falls.

— *Longfellow*

REMARKS.— In sentence 4, the adjective clause does not tell *what* woods are meant, but describes them by telling what was going on there.

In sentence 5, the heart is taken to represent the feelings, and the thought seems to be that there are moments in every one's life, when, by certain trains of thought, he is brought into a state of feeling similar to what one might be supposed to have in a haunted chamber where the silent moonlight falls.

SEAT WORK

1. Write two sentences, one containing an adjective clause introduced by *when,* the other by *where.*
2. So change the clauses that you can use a relative pronoun.
3. Write two sentences, one containing an adverbial clause introduced by *when,* the other by *where.*
4. Try changing the clauses so you can use a relative pronoun. Can you do it? Why?

LESSON CLIX

Relative Pronoun Used Also as an Adjective

1. *I accept* ***any*** *terms* ***which*** *you propose.*
2. *I accept* ***whatever*** *terms you propose.*

123. By comparing these sentences it will be seen that they are alike in meaning, and that *whatever* is exactly equivalent to the two words *any* and *which.* Now *any* is a limiting adjective, and *which* is a relative pronoun; and since *whatever*

does the work of these two words, it is plain that it may be called **both a limiting adjective and a relative pronoun.**

EXERCISE

Point out the words that do this double work, and tell what two offices they fill: —

1. Take whatever course suits you.
2. I obtained what help I needed.
3. Whatever alms were received were given to the poor.
4. Make what preparations are necessary.
5. I sent what money I had.
6. Bear patiently whatever misfortunes fall to your lot.
7. I bought whatever provisions were needed.

REMARK.— In sentences 2, 4, and 7, the relative pronoun, in its adjective use, is nearly equivalent to *the*. In some sentences it is (in its adjective use) equivalent to *any,* and in others, to *all.*

SEAT WORK

Rewrite the sentences above by substituting separate words for the adjective-pronouns. Do you see any difference in the meaning?

LESSON CLX

Relative Pronoun Representing a Noun Understood

1. *I accept* ***whatever terms*** *you propose.*
2. *I accept* ***whatever*** *. . . you propose.*

By comparing these sentences, it will be seen that in the second, the relative pronoun represents some noun (like *terms*) understood; and that, in all respects, it sustains the same relation to that noun *understood* that it would to the same noun *expressed.*

EXERCISE

1. Study the following examples, and explain the use of the introductory word in each subordinate clause: —

1. Buy what books you need.
2. Buy what you need.
3. Remember what hardships they endured.
4. Practice what you teach.
5. He fails in whatever enterprise he undertakes.
6. Observe what you are taught.
7. Whene'er a noble deed is wrought,
   Whene'er is spoken a noble thought,
   Our hearts, in glad surprise,
   To higher levels rise.

— *Longfellow.*

2. Parse the relative pronouns, like the model.

MODEL FOR PARSING

What is a relative pronoun, used also as an adjective. As a relative, it shows its clause to be in a subordinate relation to *some noun understood.* As a pronoun, it represents the noun understood, and must therefore have the same person, number, and gender. It is object of the verb *need,* and is therefore put in the objective case. As an adjective, it is equivalent to *the,* and limits the noun understood.

REMARKS.— If a clause introduced by *what* has reference to the *quantity* of anything, such as, wheat, hay, flour, or sugar, *what,* in its adjective use, would be equivalent to *all the;* thus sentence 2 would read, "Buy all the flour that you need."

In sentence 1, the real antecedent is *books,* for if expanded to its full meaning, the sentence would read thus: "Buy all the books that you need." By throwing *books* into the relative clause, and using *what* for the relative, we get the abridged form of sentence used above.

Who is sometimes used instead of *whoever;* as, "*Who steals my purse, steals trash,*" meaning "*Whoever steals,*" or "*Any person who steals,*" etc.

SEAT WORK

Rewrite the following sentences by expanding the words that introduce the subordinate clauses. What effect does it have on the meaning? On the brevity and smoothness of expression?

1. I sent what I had.
2. Take whichever picture you prefer.
3. Whoever commits sin dishonors God.
4. He records whatever discoveries are made.
5. I saw what you had in your hand.
6. Perform faithfully whatever duties are required of you.
7. We obeyed whatever orders were given.
8. We learned what you assigned us.
9. I have a part of what you sent me.

LESSON CLXI

Review Exercise

Write careful answers to the following questions and requirements: —

1. When should adjective elements be set off by the comma?

2. How may we make a distinction between adjective phrases introduced by a preposition, and those consisting of an adjective with its modifiers, or of two or more adjectives joined coordinately?

124. The former class may be called simply *adjective phrases,* and the latter **adjectival phrases.** The former has a noun or pronoun as base, the latter an adjective.

3. Give an example of an adjective phrase that is set off by the comma because it is not restrictive.

4. Give an example of an adjectival phrase that is set off for the same reason.

5. Give a sentence containing an appositional phrase that should be set off by the comma.

6. Give a sentence containing a restrictive participial phrase.

7. Give a sentence containing a participial phrase that is not restrictive.

8. Give a sentence containing an adjective clause that is not restrictive.

9. Give a sentence containing a restrictive adjective clause.

10. Change your adjective clauses to participial phrases, and your participial phrases to adjective clauses, without changing the meaning of the sentences.

11. When should adverbial clauses be set off by the comma?

12. Give an adverbial clause that should not be set off.

13. Give an example of an adverbial clause that should be set off because not closely connected in sense with the word it modifies.

LESSON CLXII

Changing Constructions

Change the form, as far as possible, of all the *adjective elements* in the following sentences, changing words to phrases, phrases to clauses, and vice versa: —

1. But Time, the old sailor, tugged away at his oar and kept steadily on.

2. There is no place which is too humble for the glories of heaven to shine in.

3. His work, finished in good time, showed his diligence.

4. In the production and preservation of order, all men recognize something that is sacred.

5. Every teacher loves a pupil who is attentive and docile.

6. And when the moonrise flooded coast and bay,
He climbed the headland stretching far away.

7. Now came the brilliant mornings, kindling all
The woody hills with pinnacles of fire.

8. Cradled in the camp, Napoleon was the darling of his army.

9. She, the mother of thy boys, will talk of thy doom without a sigh.

10. It was a grove of date trees, clustering close about a tiny spring.

11. The bright flowers, living, fading, dying, are fit emblems of human life.

12. The best sermon which was ever preached upon modern society is "Vanity Fair."

SEAT WORK

Rewrite the following sentences, changing words, phrases, and clauses as directed above: —

1. A ship, sailing across the channel, struck a hidden rock.

2. Upstood
The hoar, unconscious walls, bisson and bare,
Like an old man, deaf, blind, and gray.

3. From the trees
That shook down pulpy dates, and from the spring,
The quiet author of that happy grove,
My wants were sated.

4. A man of calm and equable temper commands the respect of all who associate with him.

5. Among them is standing Sandalphon, the angel of glory, Sandalphon, the angel of prayer.

6. In the early gray of the morning the first announcement of the sunrise is the beautiful rays of pink and gold and varied hues which are painted upon the eastern sky.

7. Calling is an old-time custom which never changes.

8. He whose manners are put on for special occasions, whose gentleness is superficial and not of the heart, forgets his schooling in a crisis.

LESSON CLXIII

Pronouns Used in Asking Questions

125. From the examples in the exercise below, it will be seen that the pronouns *who, which,* and *what* are often employed to represent the person or thing inquired for; and since they are thus used in asking questions (interrogating), they are called **interrogative pronouns.**

Interrogative pronouns have some peculiarities. They are the same words that are so often used as relative pronouns; but, unlike the relative pronouns, they have no antecedent expressed, and do not show the clause to be in a subordinate relation to any word.

The interrogative pronoun can have no antecedent expressed, for, if the speaker or writer could name the person or thing inquired for, the inquiry would be unnecessary, and no interrogative pronoun would be used. For this reason the number and gender of an interrogative pronoun are often indefinite. We must know the answer before the number and gender can be determined.

EXERCISE

1. Point out the interrogative pronouns, and account for the form of each: —

1. Who comes there?
2. What grieves you?
3. What is his name?
4. What is he doing?
5. Which suits you best?
6. Whom was he calling?
7. Whose horse ran away?
8. For whom were you inquiring?
9. Whose house was burned last night? — Mr. Joy's.
10. Who is sitting under the tree? — Joseph.

2. In dealing with interrogative pronouns, bear in mind that whether the pronoun is in the nominative, objective, or possessive form, it usually stands at or near the beginning of the sentence, and often out of close connection with the word it is most closely related to. Study the models below with much care.

MODELS FOR ANALYSIS

Who came with you?

Who is the subject; it alludes to the person inquired for; *came* is the predicate; etc.

Whom seek ye?

Whom alludes to the person inquired for as the one sought.

Whose book have you? — Clara's.

1. **Whose** alludes to the person inquired for as the owner of the book.

2. **Clara's** answers the question by representing the elliptical clause, "I have Clara's book."

MODELS FOR PARSING

Who are you?

Who is a pronoun, interrogative, third person, number and gender indefinite; it is used with the copula to form the predicate, and is therefore put in the nominative case.

Whose grammar do you use? — Bell's.

Whose is a pronoun, interrog., 3d, sing., gender unknown; it inquires for the author of the book, and is therefore put in the possessive case.

Bell's is a noun, proper, 3d, sing., masc.; it limits the noun *grammar,* understood, by denoting authorship, and is therefore put in the possessive case.

SEAT WORK

1. Write the analysis of sentences 8, 9, and 10 above, and the parsing of the pronouns.

2. Copy and fill the blanks with the proper form of interrogative pronoun in the masculine gender: —

1. —— do you want to see?
2. —— did you say it was?
3. —— do men say that I am?
4. —— shall I give it to?
5. —— shall I tell?
6. —— do you think will go?
7. —— do you think they will send?
8. —— did they take you to be?
9. —— shall he go with?
10. —— does she suppose it was?
11. —— was he supposed to be?
12. —— did they suppose him to be?
13. —— do you think ought to go?
14. —— do you think they will call for?
15. —— do you think they will name?

LESSON CLXIV

Adjectives Used Interrogatively

When used with a noun, *what* and *which* become interrogative adjectives.

EXERCISE

Point out the interrogative adjectives and pronouns, and the adjective and adverbial clauses, and explain the use of each: —

1. What noise is that?
2. Which State has the greatest population?
3. What man lived longest?
4. Beneath, terrific caverns gave
   Dark welcome to each stormy wave
   That dashed, like midnight revelers, in.
   — *Moore.*

5. Which is the lesson that we are to prepare for tomorrow?
6. For whom were you waiting when I saw you last evening?
7. What I learned I remember.
8. Who cares for him?
9. I think of thee whene'er the sun is glowing
   Upon the lake;
   Of thee, when in the crystal fountain flowing
   The moonbeams shake.
   — *Goethe.*
10. What book in the Bible is composed of poetry?
11. Which one of the twelve disciples betrayed his Lord?
12. What lesson is taught by Elisha's causing the ax to swim?

Remarks.— In sentence 1, the subject is *noise,* understood, or the word *that* representing *noise*. *Is what noise* is the predicate; it inquires for the particular noise — perhaps we might say the identity of it. If I say, "What man is that," *is what man* inquires for the identity of the man denoted by the subject; *man* names one of a class, and *what* inquires for his individual name. *That* should be parsed as a limiting adjective, belonging to the noun *man* understood; and if it is regarded as representing that noun, it is a substantive, subject of the sentence, and therefore put in the nominative case. **What** should be parsed as an adjective, limiting, added to the noun *man* to inquire for his identity — his proper name.

In trying to determine the subject in such sentences, remember that whenever the interrogative pronoun is used with the copula to inquire for the identity of a thing, it must be a part of the predicate, instead of being the subject. For instance, in sentence 5, *is which* is the predicate, for it inquires for the particular kind of lesson here meant.

The interrogative pronouns *which* and *what* might be regarded as interrogative adjectives limiting a noun understood, but they are commonly parsed as pronouns whenever the noun is not expressed.

SEAT WORK

Write the parsing of the interrogative adjectives and pronouns, and the analysis of sentence 9: —

1. What is his name?
2. What studies are you pursuing?
3. Always seek for what you most need.
4. Who fell on that bloody field where heroes bled?
5. Which horse is yours?
6. What implement is that which you hold in your hand?
7. Which is the largest ocean?
8. Whose rod was kept in the ark?
9. I see thee when the wanton wind is busy,
   And dust clouds rise;
   In the deep night, when o'er the bridge so dizzy
   The wanderer hies.

— *Goethe.*

LESSON CLXV

Substantive Clause as Object

I hear ***that you are going to Europe.***

In this sentence, *that you are going to Europe* tells what I hear. It is a clause, for it has a subject and predicate, and since it is the object of the transitive verb *hear,* it does the work of a noun; for nouns and pronouns are the words commonly used in that office.

126. Nouns and pronouns are called *substantives;* and since this clause does the work of a noun or pronoun, it is called a **substantive clause.** Such a clause may be the object of a preposition as well as of a verb, as in sentence 8 below.

EXERCISE

Point out the substantive clause, and tell how it is used: —

1. I know that my Redeemer liveth.
2. I believe that the Bible is a sacred book.

3. We found that he was prepared long before we got home.
4. I deny that I deceived you, even if it does appear that I did.
5. What wicked man murdered all his brothers?
6. We admit that we were wrong.
7. They acknowledged that they were defeated.
8. Our happiness depends on what we desire.
9. I fear that I weary you.
10. Some deny that Bonaparte was a great man.
11. George Müller said that God never withholds anything from his children except that he may give them something better.
12. When thou doest alms, let not thy left hand know what thy right hand doeth.
13. Consider the lilies of the field, how they grow.
14. Pray ye therefore the Lord of the harvest that he will send forth laborers into his harvest.

MODEL FOR ANALYSIS

Sentence 1

1. *I* is the subject.
2. *Know* is the predicate.
3. **That my Redeemer liveth** tells what I know.
4. **That** shows the clause to be subordinate in rank.
5. *Redeemer* is the subject; *liveth* is the predicate; and *my*, by alluding to the person speaking, tells whose Redeemer is meant.

MODEL FOR PARSING

That is a conjunction, subordinate; it introduces a substantive clause which is the object of the verb *know*.

SEAT WORK

1. Copy the sentences above, and place marks of parenthesis around the substantive clause, to show its work as a unit in a single office — that of *object*.

2. Write the analysis of the last six sentences, and the parsing of the conjunction in the first four.

LESSON CLXVI

Substantive Clauses Introduced by Interrogative Pronouns

I know ***who took the melons.***

In this sentence, *who took the melons* is a substantive clause, object of the verb *know*. If this clause stood alone, it would be interrogative; so the pronoun *who,* which introduces it, is called an interrogative pronoun. It seems best to call these pronouns interrogative from the following considerations: —

1. Such a pronoun cannot be personal, for its person cannot be determined from its form.

2. It cannot be a relative pronoun, for it does not show its clause to be in a subordinate relation to any word.

3. It agrees with the interrogative pronoun in the following particulars: —

a. Its number and gender are often indefinite.

b. It has no antecedent expressed.

c. It introduces a clause which would, in most cases, ask a question if it stood alone.

EXERCISE

Point out the substantive clause, and tell how it is introduced: —

1. We heard who was elected.
2. He knows who burned the building.
3. He said, "Lord, who is it?"
4. What next befell me then and there
   I know not well.
   — *Byron.*
5. I know who you are.
6. I know who took the books that lay on the table.
7. Scatter the wheat for shipwrecked men,
   Who, hunger-worn, rejoice again
   In the sweet safety of the shore.
   - *Bryant.*

MODEL FOR ANALYSIS

Sentence 1.

1. *We* is the subject.
2. *Heard* is the predicate.
3. **Who was elected** tells what we heard.
4. *Who* is the subject of the subordinate clause; *was elected* is the predicate.

MODEL FOR PARSING

Who is a pronoun, interrogative, 3d., sing., gender indefinite; it is subject of the clause, and is therefore put in the nominative case.

SEAT WORK

Write the analysis of the first five sentences in this lesson, and the parsing of *who* in 6 and 7.

LESSON CLXVII

Substantive Clauses Introduced by Conjunctive Adverbs

We heard

- ***that*** *he hid the money.*
- ***who*** *hid the money.*
- ***why*** *he hid the money.*
- ***how*** *he hid the money.*
- ***when*** *he hid the money.*
- ***where*** *he hid the money.*

By studying this diagram, it may be seen that a substantive clause used as object of a transitive verb may be introduced by the conjunction *that,* by an *interrogative pronoun,* or by one of the adverbs *why, how, when,* or *where.* Each of these words has its peculiar signification. *That* directs attention to the *action* — the fact of his *hiding* the money; *who* directs

attention not so much to the action as to the *person* that performs the action; *why* intimates that attention is called chiefly to the person's *motive* or *purpose* in hiding the money; *how* calls attention to the *manner* of the action, rather than to the action itself; *when,* to the *time;* and *where,* to the *place.*

127. Words like *how, when, where,* and *why* which introduce a subordinate clause and do the work of an adverb, are called **conjunctive adverbs.**

EXERCISE

Point out the substantive clause and the word that introduces it; also tell the signification of the introductory word: —

1. He told how the ship was managed.
2. The Indian knows where his friends are buried.
3. We know not when his life departed.
4. I heard why he declined the office.
5. I guessed how the box was opened.
6. No man ever heard how the conflict ended.
7. We never knew why he concealed his left hand.
8. At his death he told where the body was hidden.

MODEL FOR ANALYSIS

Sentence 2

1. *Indian* is the subject.
2. *Knows* is the predicate.
3. **Where his friends are buried** tells what the Indian knows.
4. **Where** shows the clause to be subordinate in rank.
5. *Friends* is the subject; *are buried* is the predicate; and *his,* by alluding to the Indian, tells whose friends are meant.

MODEL FOR PARSING

Where is a conjunctive adverb. As a conjunction, it introduces a substantive clause that is object of the verb *knows;* as an adverb of place, it modifies the verb *are buried.*

REMARK.— Some may think that *how* as an introductory word does not show its clause to be subordinate in rank, since a clause with this word at its head may be an *exclamatory sentence*. But exclamatory sentences are used in expressing strong emotion, and when such a clause is made the object of a transitive verb, it becomes a direct quotation, the word *how* begins with a capital letter, does not show its clause to be subordinate, and should be parsed merely as an adverb. But in the ordinary expression of thought, the case is different. Drop the word *how* from the subordinate clause in the first sentence of this lesson, and see if it will be a subordinate clause without that word. Could it in that form be used as object of the verb *told?*

SEAT WORK

Study the next lesson; write the analysis of sentences 2 and 3, and the parsing of the conjunctive adverbs in the rest of the sentences.

LESSON CLXVIII

The Substantive Clause as Subject

That you are studious *appears from your recitations.*

128. This sentence has a **subordinate clause for its subject.** *That* introduces the clause, and shows it to be subordinate in rank. True, the clause as subject cannot be subordinate to any particular word; but it is not a principal clause, for it would not make complete sense if it stood alone; and since it is an element in a sentence, and could not constitute a sentence in itself, it is called subordinate. It is shown to be subordinate by the word *that,* for if this word were removed, the clause would make complete sense standing alone, and would therefore be a principal clause.

EXERCISE

Tell the use of each substantive clause, and the force of the introductory word: —

1. That the prisoner is guilty was proved by many witnesses.
2. How you obtained the money so soon is a mystery to me.
3. That the man confessed his guilt when no evidence was found against him, surprised the court.
4. How he made his escape is a mystery.
5. When he gave the fatal blow is a matter of uncertainty.
6. Where he concealed the body is a subject that is much discussed.
7. A pale yellow glow on the horizon told us where the lights of Edinburgh were afire.
8. Where to get the information I desired was a puzzle to me.
9. How the fly walks on the ceiling is a question in many a child's mind.
10. Whom we should invite was the next thing to be settled.
11. A light in the window shows that some one is looking for us.
12. James wrote me that he expected to start for Europe soon.

MODEL FOR ANALYSIS

Sentence 1

1. **That the prisoner is guilty** is the subject.
2. *Was proved* is the predicate.
3. The subject is itself a clause, and is introduced by **that,** which shows it to be subordinate in rank.
4. *Prisoner* is the subject of the subordinate clause, and *is guilty* is the predicate.
5. *By many witnesses* tells how the prisoner was proved guilty.

MODEL FOR PARSING

That is a conjunction, subordinate; it introduces a substantive clause that is subject of the sentence.

SEAT WORK

Study the use of the clauses in the next lesson, and write the analysis of sentences 2, 8, and 9.

LESSON CLXIX

Substantive Clauses in Predicate and in Apposition

129. As we proceed with the study of substantive clauses, you will see that they can fill most of the offices of a noun or pronoun. It will help you to see readily what that office is if you will place marks of parenthesis around the clause, then deal with it as if it were a single word — a noun or pronoun. Doing thus with the clause in sentence 1, you will easily see that it is in predicate with *is,* or ***in predicated apposition*** with *report,* as some grammarians say.

EXERCISE

Determine the office of the subordinate clauses, as suggested above: —

1. The report is that the ship sailed yesterday.
2. The decision was that the prisoner is guilty.
3. My position is that negroes are men.
4. The general opinion is that Morgan was murdered.
5. The truth is that you are guilty.
6. It is surprising that you care so little for the improvement of your mind.
7. It is the general opinion that Morgan was murdered.
8. It is probable that the money was taken by a servant.
9. The question, "Are we a nation?" is now answered.
10. Bursts the moon through glade and greenwood,
    Soft the herald zephyrs play,
    And the waving birches sprinkle
    Sweetest incense on my way.

— *Goethe.*

MODELS FOR PARSING

Sentence 1

1. *Report* is the subject.
2. *Is that the ship sailed yesterday* is the predicate.
3. **That the ship sailed yesterday** explains the nature of the report, and *is* shows that the thought is predicated.

4. **That** shows the clause to be subordinate in rank.
5. *Ship* is the subject, and *sailed* is the predicate.

Sentence 7

1. *It* is the subject, and *is opinion* is the predicate.
2. **That Morgan was murdered** explains what is meant by *it*.
3. **That** shows the clause to be subordinate in rank.
4. *Morgan* is the subject, and *was murdered* is the predicate.

MODELS FOR PARSING

Sentence 1

That is a conjunction, subordinate; it introduces a substantive clause that is used with the copula to form a predicate.

Sentence 7

That is a conjunction, subordinate; it introduces a substantive clause that is in apposition with *it*.

SEAT WORK

Study the clauses in the next lesson. Write the analysis of sentences 1, 4, and 5, and the parsing of the introductory word in 3, 6, and 7.

LESSON CLXX

Substantive Clauses

EXERCISE

1. It is reported that the governor is coming to this place next week.
2. I hear that the young prince is an excellent scholar.
3. I fear that you are careless in studying your lesson.
4. He told how he escaped from the Indians.
5. To see you here on such a day surprises me.

6. Animals know who love them, and love those who know them well.

7. We know whom we worship, and we worship Him whom we know.

8. The aquilegia sprinkled on the rocks
A scarlet rain; the yellow violet
Sat in the chariot of its leaves; the phlox
Held spikes of purple flame in meadows wet,
And all the streams with vernal-scented reed
Were fringed, and streaky bells of miskodeed.

— *Bayard Taylor.*

SEAT WORK

1. Copy sentences 1-7 in this lesson. Inclose each subordinate clause in marks of parenthesis to show its office as a single element in the sentence, and tell what that office is.

2. Draw a wavy line under the introductory word, and a straight line under the word which the clause modifies.

LESSON CLXXI

Miscellaneous Exercise

Do with these sentences as directed in the seat work of the preceding lesson: —

1. Who is the old man that came into meeting yesterday with his hat on?

2. Why are you spending so much time in an enterprise that gives no promise of success?

3. Blessed is the man whose God is the Lord.

4. He accepts what others reject.

5. Be honest in whatever business you engage.

6. A large building stands over the cave where Abraham was buried.

7. Sing me about the wild waste shore,
Where, long and long ago, with me
You watched the silver sails that bore
The great, strong ships across the sea,—
The blue, the bright, the boundless sea.

— *Alice Cary.*

REMARK.— Sentence 7 contains a case of apposition in which a word is repeated for rhetorical effect. The word *sea* in the last line becomes explanatory of the word *sea* in the preceding line, because in the last line it is limited by the adjectives *blue, bright,* and *boundless.* These adjectives might be added to the noun without repeating it, but the thought would not be so forcibly expressed.

130. Such a case of rhetorical apposition is called an **echo,** and requires the addition of a dash to the comma used to set it off.

SEAT WORK

Do with the sentences in the next lesson as directed above.

LESSON CLXXII

Miscellaneous Exercise

1. We ascended the hill on which the battle was fought.
2. He builds a palace of ice where his torrent falls.
3. A kind boy avoids doing whatever annoys others.
4. He did what was right.
5. Closing the book, and turning toward the fire, he sat for a long time, gazing at the dying embers, and meditating on the strange events recorded in the book which was lying before him.
6. Thus we are marking on all our work whatever we have of grace.
7. And ever and anon came on the still air the soft, eternal pulsations of the distant sea,— sound mournfulest, most mysterious, of all the harpings of nature.— *Mrs. Stowe.*

REMARK.— Sentence 7 contains an echo, not of a *word,* but of a *thought.* It is punctuated like the ordinary echo.

131. This sentence also contains two examples of what is called the **superlative form** of the adjective. It is the form which we use when, in comparing one object or group of ob-

jects with several others, we wish to represent it as possessing more or less of the quality than any other with which it is compared. This form is commonly made by adding *est* to short words, and by prefixing the word *most* or *least* to longer ones. Both methods are illustrated in sentence 7.

SEAT WORK

Do with the sentences in the next lesson as directed above. In sentence 1 enlarge one of the participial phrases into a relative clause.

LESSON CLXXIII

Miscellaneous Exercise

1. They came to masses and fragments of naked rock, heaped confusedly together, like a cairn reared by giants in memory of a giant chief.

2. On returning from Portmoak churchyard, where Bruce is buried, I, attended by my venerable guide, visited the lowly dwelling where the parents of the poet resided.

3. Ascending a narrow lane, we reached, near its center, the house in which Bruce was born.

4. The moon arose: the bosom of the lawn
Whitened beneath her silent snow of light,
Save where the trees made isles of mystic night,
Dark blots against the rising splendor drawn.
— *Bayard Taylor.*

5. It is a good divine that follows his own instructions.
— *Shakespeare.*

6. Mislike me not for my complexion,
The shadowed livery of the burnished sun
To whom I am a neighbor, and near bred.
— *Shakespeare.*

REMARK.— Sentence 4 contains a substantive clause that is object of the preposition *save,* and sentence 5, an adjective clause that limits *it,* or the noun *divine* represented by *it;* for

the meaning is, "The divine that follows his own instructions is a good divine."

SEAT WORK

1. Write the analysis of sentence 2 below, and the parsing of the relative pronouns in both sentences: —

1. On the dam stood Paw-puk-keewis,
On the dam of trunks and branches,
Through whose chinks the water spouted,
O'er whose summit flowed the streamlet.
— *Longfellow.*

2. The wild, untraveled forest spreads
Back to those mountains white and cold,
Of which the Indian trapper told,
Upon whose summits never yet
Was mortal foot in safety set.

2. In Lessons 102-108, review all the instruction on participles.

LESSON CLXXIV

Review on Participles

Give the form of each participle, tell what it modifies, and also tell how the participle is modified: —

1. Leisurely we moved along, gazing all day on the grandeur and beauty of the wild scenery around us.

2. He heard the plaintive Nubian songs again,
And mule bells, tinkling down the mountain paths of Spain.
— *Whittier.*

3. Hidden in the alder bushes,
There he waited till the deer came.
— *Longfellow.*

4. From his lodge went Hiawatha,
Dressed for travel, armed for hunting;
Dressed in deerskin shirt and leggings,
Richly wrought with quills and wampum.
— *Longfellow.*

5. It was the sea,— the deep, eternal sea,— the treachercus, soft, dreadful, inexplicable sea.— *Stowe.*

6. Moan, ye wild winds! around the pane,
And fall, thou drear December rain!
Fill with your gusts the sullen day,
Tear the last clinging leaves away!

— *Bayard Taylor.*

QUESTIONS AND REQUIREMENTS

1. How do participles differ from verbs?
2. Give an example of a participle used as an adjective.
3. Give a sentence containing a participle used as a noun.
4. Explain the difference between passive participles and active participles, and illustrate by examples.
5. How do we determine whether a participle should be called past or present?
6. What echoes do you find in sentence 5? Explain them.
7. Classify the clauses in sentence 6, and give the mode, tense, person, and subject of each verb.

SEAT WORK

Write sentences containing transitive and intransitive verbal nouns of both forms,— participial and infinitive.

LESSON CLXXV

Review on Verbal Nouns

Review Lesson 109, then point out the verbal nouns and participles, telling the use of each: —

1. Tomorrow morning, with the rising sun,
Go back unto your convent, nor refrain
From fasting and from scourging.
2. The prisoner attempted to escape.
3. They laid plans for undermining the walls of the prison.
4. His trying to evade our question proved his guilt.

5. Worn out by watching for the coming of the secret foe, he sought to arouse himself by thinking of the dangers of his situation.

6. Sometimes a cloud, with thunder black,
Stooped low upon the darkening main,
Piercing the waves along its track
With the slant javelins of rain.

7. The moonlight falls in a misty flood
Adown on my chamber roof,
And a thousand thoughts in my busy brain
Soon are woven into woof.
I think I stand on Italia's shore,
And muse as the moonbeams fall
On the glassy sea, and the ivied fanes,
And many a ruined wall.

— *Sara Genevra Chafa.*

REMARKS.— The expression *many a ruined wall* is nearly equivalent to *many ruined walls.* It seems inconsistent that *many* and *a* should limit the same noun, since the former is always used with a plural noun, and the latter with a singular. But the expression seems to mean about the same as *many times a ruined wall,* or at least the mind is led to consider the walls *separately,* and thus they appear more distinct and more numerous.

SEAT WORK

Write out the analysis of sentence 7 above, and the parsing of *woven* and *ruined.*

LESSON CLXXVI

Form of Noun or Pronoun Before a Verbal Noun

132. It is important to distinguish the verbal noun ending in *ing* from the pure participle, since this distinction often determines the form of noun or pronoun which precedes the verbal noun. Note these sentences, and see if you can dis-

tinguish a difference in the meaning of the phrases printed in italics: —

1. Did you see *John going* away?
2. Have you heard of *John's going* away?
3. What do you think of *my going* away?

In the first sentence, the main question is about *John,* while *going* denotes an action assumed of John, and is therefore a participle.

In the second sentence, the chief inquiry is about the *going away,* as can be easily shown by substituting for it the noun *departure.* This shows the noun use of *going,* which is plainly a verbal noun, accompanied by the possessive form *John's.*

The same is true of *my going,* in the third sentence, as of *John's going,* in the second.

Errors are frequently made by using the objective form before a verbal noun instead of the possessive; as, What do you think of *me* going away? Correctly interpreted, this sentence means: What do you think of me while in the act of going away. But the obvious intent of the question is to ask what you think of the *act* or *idea* of my going away.

EXERCISE

Determine which of the following forms is preferable: —

1. I remember you (your) speaking to me about it.
2. Have you heard of the teacher (teacher's) being ill?
3. What do you think of him (his) studying music?
4. We saw a beggar (beggar's) knocking at the door.
5. What is the good of you (your) doing that?
6. You can depend on me (my) being on time.
7. We were surprised at it (its) being her (she).
8. I heard John (John's) reading to his mother.
9. It may lead to Mary (Mary's) leaving school.
10. There is no use in me (my) trying to learn to sing.
11. What do you think about this cloth (cloth's) wearing well?
12. It all depends on us (our) catching the train.

SEAT WORK

Either of the forms in the following sentences may be properly used. Write out the difference in meaning of the sentence with one form from that with the other: —

1. The rain (rain's) coming so soon spoiled our plans.
2. I had to laugh at father (father's) riding a bicycle.
3. It all depends on the teacher (teacher's) giving the examination.
4. I never heard of that man (man's) running for office.
5. Think of me (my) riding a donkey!

LESSON CLXXVII

Review on Class

Review Lessons 91-93, then point out the class nouns, and tell how they are used: —

1. The original draft was penned by Mr. Jefferson, the chairman of the committee.
2. The autumnal tints already decorated the shores of that queen of rivers, the Ohio.
3. What are ye, O pallid phantoms!
   That haunt my troubled brain?
   That vanish when day approaches,
   And at night return again?
   — *Longfellow.*
4. The duchess, a very tall and very handsome woman, with a smile of the most winning sweetness, received me at the door.—*Willis.*
5. He appeared on this occasion in great state, accompanied by his household and his kinsmen, the heads of the noblest families in Spain.
6. The returning birds are the first joyful harbingers of spring.
7. Nathan, the prophet of the Lord, related the parable of the ewe lamb to David, king of Israel.
8. Samuel and Elisha were teachers in the schools of the prophets.

SEAT WORK

Write the analysis of sentences 1, 2, and 4.

LESSON CLXXVIII

Review on Interrogative Sentences

Review Lesson 88, then point out the interrogative sentences, giving the subject and predicate of each: —

1. Is that a being of life, that moves
   Where the crystal battlements rise?
   — *Bryant.*
2. Is there neither spirit nor motion of thought
   In forms so lovely, and hues so bright?
   — *Bryant.*
3. There is a reaper whose name is Death,
   And with his sickle keen,
   He reaps the bearded grain at a breath,
   And the flowers that grow between.
   — *Longfellow.*
4. For whom are those glorious chambers wrought,
   In the cold and cloudless night?
   — *Bryant.*
5. Whither now are fled those dreams of greatness?
6. Again I track its footsteps,
   To a far Egyptian plain,
   Where it falls in liquid glory
   Like a shower of silver rain.
   And it halos the grand old pyramids
   In their mighty, solemn state,
   And it calls up within my spirit
   The dead, and the ancient great.
   — *Chafa.*
7. Breathes there a soul so dead
   Who to his country ne'er hath said,
   "My own, my native land"?

SEAT WORK

1. Write the analysis of sentence 6 above, and the parsing of *where* and *great*.

2. What figure of speech in the fourth line?

LESSON CLXXIX

Review on Coordinate Clauses

Review Lessons 134 and 135, then point out the coordinate clauses and the conjunctions that connect them: —

1. I was oppressed by such unexpected kindness, and sleep fled from my eyes.

2. The snows of age fell, but he was not chilled by them.

3. O'er the frozen earth, the loud winds run,
Or snows are sifted o'er the meadows bare.

4. Vainly, but well, the chieftain fought;
He is a captive now,
Yet pride, that fortune humbles not,
Is written on his brow.

5. And virtue never dwells with slaves, nor reigns
O'er those, who, cowering, take a tyrant's yoke.

6. But trees, and rivulets whose rapid course
Defies the check of winter, haunts of deer,
And sheep walks populous with bleating lambs,
And lanes in which the primrose, ere her time,
Peeps through the moss that clothes the hawthorn root,
Deceive no student. Wisdom there and truth
. . . . seize at once
The roving thought, and fix it on themselves.

— *Cowper.*

7. Danish schools do not use a spelling book, but spelling is taught as a part of the reading process.

8. The artist, perhaps, would not have picked her out as especially pretty, but she was neat and clean, tastefully dressed, and decidedly attractive.

9. Some seeds make journeys with wings, and others travel from place to place by attaching themselves to the clothes of men or the hair of animals; still others make their journey in the stomachs of birds.

10. The hard nuts of our nut-bearing trees are not used as food by birds or large animals, but are usually sought by squirrels and small rodents.

SEAT WORK

Write the analysis of sentence 5 above, and the parsing of *who* and *cowering*.

LESSON CLXXX

Review on Substantive Clauses

Review Lessons 165-169, then point out the substantive clauses and tell how they are used: —

1. I fear that some are deceiving themselves.
2. I learned with sorrow that my old friend was dead.
3. Of all beasts he learned the language,
   Learned their names and all their secrets,
   How the beavers built their lodges,
   Where the squirrels hid their acorns,
   How the reindeer ran so swiftly,
   Why the rabbit was so timid,
   Talked with them whene'er he met them.
   — *Hiawatha.*
4. Who revealed the secret was never known.
5. That he was an impostor is probable from his disappearing so suddenly.
6. It is plain that they are striving for the honor and glory which this world gives.
7. Some believe that man is immortal.

SEAT WORK

Write the parsing of the words that introduce substantive clauses in sentences 1-3.

LESSON CLXXXI

Review on Relative Pronouns

Review Lessons 150-153, then point out the relative pronouns and tell how they are used: —

1. He gave me what he had.
2. There is a tide in the affairs of men,
   Which, taken at its flood, leads on to fortune.

3. Blessed is the man to whom the Lord imputeth not iniquity.
4. Blessed are they whose iniquities are forgiven.
5. Encounter bravely whatever difficulties you meet.
6. Where are they now? What lands and skies
   Paint pictures in their friendly eyes?
   What hope deludes, what promise cheers,
   What pleasant voices fill their ears?

— *Tales of a Wayside Inn.*

REMARKS.— In example 6, *they* is the subject of the first sentence, and *are where* is the predicate. It inquires for condition in regard to locality. *Where,* then, must be an adjective, just like *here* and *there* when used with the copula to predicate condition in regard to locality. These words are so generally used as adverbs, that it seems hard to recognize them in any other office; but "John is *here*" means exactly the same as, "John is *present,*" and no one doubts that *present* is an adjective. These adverbs appear to become adjectives by representing some participle which they would limit as adverbs if it were expressed; but in many instances it seems impossible to find a participle that will exactly express the thought, and so we have to make the adverb do the work of an adjective. In the same way, phrases originally adverbial become adjective by the omission of the participle. Thus: —

The rich valley ***lying*** *at our feet* was beautiful in the extreme.
The rich valley *at our feet* was beautiful in the extreme.

In the first sentence, *lying at our feet* is a participial phrase, and as a whole, an adjective element; but *at our feet* is, in that sentence, an adverbial phrase limiting a participle. In the second sentence, however, *at our feet* seems to do the same work that the entire participial phrase does in the first, and so becomes an adjective element.

SEAT WORK

Write the analysis of sentence 2, and the parsing of *which* and *taken.*

LESSON CLXXXII

Review on Relative Adverbs

Review Lessons 156-158, then point out the relative adverbs, and describe their use: —

1. We came to a place where the stream was crowded into a narrow channel between two perpendicular walls of solid rock.
2. This is a time when all men are looking for some great event in the world's history.
3. It is reported that the general is visiting among his friends.
4. We carefully preserved whatever records were intrusted to our care.
5. That is the room where my father died.
6. We all remember the bright May morning when he closed his eyes, and passed away so peacefully.
7. Then, seizing a staff in his eager hand,
   He hurried over the burning sand,
   To a cell where a holy brother lay,
   Wasting and dying day by day.
   — *Phœbe Cary.*
8. But peaceful was the night
   Wherein the Prince of light
   His reign of peace upon the earth began.
   — *Milton.*

SEAT WORK

Study the next lesson thoroughly. These reviews are among the most profitable exercises you have.

LESSON CLXXXIII

Synoptical Review

In past lessons we have noticed: —

1. **Names** of things, and how, by change of form and position, they are adapted to the different circumstances of their use.

2. **Qualities** of things: how denoted; how predicated; and how assumed.

3. The convenience of **alluding to** the speaker, a person spoken to, or a person or thing that has been named.

4. Our need for **pointing out particular things,** or for telling **how many,** without giving any of their qualities.

5. **Actions:** how denoted; how predicated.

6. The **modifying** of actions and qualities by single words and by groups of words.

7. How **groups** called adjective phrases are sometimes employed instead of single words to denote quality; and also how these phrases, as well as possessive nouns and pronouns, are used to denote ownership, origin, authorship, adaptation, measure, kind, etc.

8. How the **verb** by certain **changes of form,** is adapted to the various circumstances of its use.

9. How **sentences** are made to ask questions, or to express commands, exhortations, entreaties, etc.

10. How things are described by assuming or predicating that they belong to a **class** whose qualities are well known, and how we assume or predicate the identity of things already known to belong to a certain class.

11. How **actions are assumed,** and the different ways in which they are named.

12. How words, phrases, and clauses are shown to be **equal in rank,** and alike in relation.

13. How adjectives and possessive pronouns are employed to **limit nouns understood.**

14. How nouns may be **independent by address,** and sometimes accompanied by words denoting emotion.

15. How adverbial phrases may be used **without a preposition.**

16. How things may be **described by comparing** them with other things whose qualities are well known.

17. How **clauses** may be employed **as adverbs,** to modify actions or qualities; **as adjectives,** to point out or describe objects; or **like nouns,** as the subject of a sentence, the object of a verb or preposition, with the copula in predicate, or in apposition.

EXERCISE

NOTE.— In giving examples, either select and copy them or write them yourself. Always underline the part of the sentence intended for the illustration.

1. Show by examples how nouns are adapted to the various circumstances of their use.

2. Exemplify the various forms and uses of the personal pronouns.

3. Show by examples the various uses of the verb.

4. Show how sentences are made to ask questions, and how they are made to express commands.

5. Show how things are described by assuming or predicating that they belong to a class.

6. Give examples of assuming and predicating identity.

7. Show by examples how actions are assumed.

8. Illustrate by examples the different ways of naming actions.

9. Show how words, phrases, and clauses are made coordinate.

10. Give examples of adjectives and possessive pronouns used to limit a noun understood.

11. Give examples of nouns independent by address; of adverbial phrases used without a preposition.

12. Show how things may be described by comparing them with other things whose qualities and actions are known.

13. Give examples of clauses used as adverbs.

14. Give examples of clauses used as adjectives.

15. Give examples of clauses used as nouns in all the offices mentioned in 17 above.

LESSON CLXXXIV

Future Tense Predicating Action

133. Sometimes we wish to *predict* a *future action,* and sometimes to *express our purpose or determination* to perform an action, or that some one else shall perform it. For this purpose we have a peculiar form of the verb called the **future tense.**

We have seen that there are two ways of naming actions We may say,—

***Running** tires me,*
***To run** tires me,* or
*It tires me **to run.***

In the first sentence, *running* names the action that tires me, and in the other two sentences, *to run* names the same action.

134. *Running* and *to run* are both verbal nouns, one in the participial form, and the other in the infinitive form. The word *run* is used when we wish to predicate the action; but *to run* is called the **name form** of the verb; for it is used to name the verb itself, and also the action or state denoted by the verb.

In forming the future tense we use the *name form* of the verb, leaving off the *to,* and prefix to it the word *shall* or *will.* The *name form without to* denotes the action, and *shall* or *will* shows it to be future; as, *shall write, will come.*

Verbs in the future tense do not change their form on account of the person and number of their subject, except for *thou,* which requires *shalt* and *wilt* in place of *shall* and *will.*

Form the future tense of,—

to sing	to succeed	to persevere	to try
to talk	to believe	to descend	to obey
to think	to remain	to follow	to travel

1. When do we employ the future tense?

2. In making this tense, what do we use to denote the action?

3. What to show the time?

EXERCISE

Point out the verbs in the future tense, and tell how each is formed: —

1. He will come in an hour when some least expect him.
2. Here shall I rest with my friends by the sounding rock.
3. The stars of heaven shall guide us,
   The breath of heaven shall speed.
4. He never will know what hurt him.
5. I shall one day stand by the river cold,
   And list for the sound of the boatman's oar.
6. Back will I go o'er the ocean.
7. Turn, gentle hermit of the dale,
   And guide my lonely way,
   To where yon taper cheers the vale
   With hospitable ray.

   — *Oliver Goldsmith.*
8. No flocks that range the valley free,
   To slaughter I condemn;
   Taught by that Power that pities me,
   I learn to pity them.

   — *Oliver Goldsmith.*

SEAT WORK

Write the analysis of sentences 7 and 8 above.

LESSON CLXXXV

Future Tense Predicating Quality, Condition, or Class

135. When we wish to **predict** future quality or condition, we put the **future tense of the copula** before the adjective that denotes the quality or condition.

The future tense of the copula is formed by the rule already given. The name form of the copula is *to be*. Dropping the *to,* and prefixing *shall* or *will,* we have *shall be* or *will be* as the future tense of the copula.

When we wish to predict that some person or thing will be a member of a class at some future time, we put the future tense of the copula before the noun that names the class.

Change the verbs in the following sentences to the future tense: —

1. James is faithful.
2. Andrew is a good scholar.
3. Arthur is ready.
4. I am satisfied.
5. The task was difficult.
6. He was an excellent guide.

Remarks.— In all these cases the copula is parsed by itself as a verb. The adjective and the noun form a part of the predicate, but not a part of the verb.

EXERCISE

Point out the verbs in the future tense, tell how they are formed, and tell in each case whether the verb predicates quality, condition, or class: —

1. Cold will be the winter, for thick is the fur of the foxes.
2. By silent river, by moaning sea,
   Long and vain shall thy watching be.
3. Who will be a hero in the strife?
4. We shall learn where it was obtained.
5. No more shall he hear thy voice;
   No more awake at thy call.
6. I shall be cold in death before the morning breaks.
7. Ye shall be a peculiar treasure unto me.
8. When o'er their boughs the squirrels run,
   And through their leaves the robins call,
   And, ripening in the autumn's sun,
   The acorns and the chestnuts fall,
   Doubt not that she will heed them all.

   — *Oliver Wendell Holmes.*

SEAT WORK

1. Select and copy neatly,—
   Four sentences predicating future action.
   Two sentences predicating future condition or quality.
   Two sentences predicating future class.
2. Write the analysis of sentence 8.

LESSON CLXXXVI

The Present Perfect Tense

136. Sometimes we wish to show that the action is in a completed state at the time of mentioning it. For the purpose of showing the completed, or finished, state of the action, we have what is called the **past participle.** In regular verbs this past participle is spelled the same as the past tense, but the past participle of irregular verbs usually differs from the past tense, as will be seen by the following table: —

Name Form	*Pres. Tense*	*Past Tense*	*Past Participle*
to walk	walk *or* walks	walked	walked
to write	write *or* writes	wrote	written
to go	go *or* goes	went	gone
to fly	fly *or* flies	flew	flown
to see	see *or* sees	saw	seen
to leave	leave *or* leaves	left	left
to be	am, is, *or* are	was *or* were	been

This past participle cannot in itself predicate anything. When we wish to predicate an action and represent it as completed at the time of mentioning it, we use the past participle to denote the completed state of the action, and put before it the verb *to have* to show that the act is predicated. We use the *present tense* of *to have* (*have* or *has*) to show that the act is in a completed state *at the time of mentioning it.*

137. The tense thus formed is called the **present perfect tense,** because it shows the action to be in a completed (perfect) state at the *present time.* The act is *perfect* in the sense of being *completed.*

QUESTIONS

1. What do we have for the purpose of denoting action, and representing it as being in a completed state?

2. What class of verbs always have their past tense and past participle formed alike? Give verbs whose past tense and past participle are not alike.

3. When we wish to predicate an action, and show that it is completed, what do we use to denote the action?

4. Does this word do anything more than merely *denote* the action? What?

5. Can it *predicate* the action?

6. Can it show the *time* of the action?

7. What is employed to show the *time* of the action, and that it is predicated?

8. What do we call that form of the verb which predicates that an action is complete (finished) at the present time?

9. Of what two parts does this tense consist?

10. What two purposes does the past participle serve?

11. What two purposes are served by the auxiliary verb *to have?*

In common language, the present perfect tense has but one change for the person and number of its subject. Whenever the subject is in the third person, singular number, we use *has* in place of *have.*

Thou changes *have* to *hast.*

This form is frequently found in the Bible, in poetry, and in very old English. In the same places, the third person singular often uses *hath* instead of *has.*

EXERCISE

1. Form the present perfect tense of every verb in the preceding list.

2. Tell, in every case, why you use the *past participle,* and why the verb *to have.*

3. Tell what is wrong in each of the following sentences, why it is wrong, and how it can be made right: —

1. I have broke my slate.
2. Ellen has tore her dress.
3. I have eat my dinner.
4. Ben has went to town.
5. I have ran all the way.
6. We have wrote our compositions.
7. The young birds have flew away.
8. I have saw a man walk on a rope.
9. I seen Sarah tear that book.
10. I run all the way to school yesterday.
11. Thou hath been my dwelling place in all generations.
12. Mine enemies hath vexed me sorely.
13. How hast the busy little bee improved each shining hour!
14. Where has thou come from, little brook?

MODEL FOR CORRECTING TENSE FORMS

Sentence 1

Have broke should be **have broken,** for the *past participle* should be used with *have* or *has* to form the *present perfect tense.*

Sentence 9

In this sentence, **seen** should be **saw;** for *seen* is the past participle, and can neither show time nor predicate action.

SEAT WORK

Write out the correction of the fourteen sentences above, according to the model.

LESSON CLXXXVII

The Present Perfect Tense

Give the tense of each verb, and tell how it is formed and what it expresses: —

1. O have ye seen the young Kathleen, the flower of Ireland?
2. We have come across the sea.
3. Thou hast brought comfort to our dwelling.
4. I shall watch for a gleam of the flapping sail;
   I shall hear the boat as it gains the strand.
   — *Miss Priest.*
5. The wind and the waves their work have done;
   We shall see him no more beneath the sun.
   — *Whittier.*
6. Who has not dreamed of a world of bliss
   On a bright, sunny day like this?
7. Now every hovering insect to his place beneath the leaves hath flown.
8. Sweet smiling village, loveliest of the lawn,
   Thy sports are fled, and all thy charms withdrawn;
   Amidst thy bowers the tyrant's hand is seen,
   And desolation saddens all thy green.
   — *Goldsmith.*

REMARK.— **Are fled,** in sentence 8, means *have fled;* it is a relic of an old conjugation, now nearly obsolete, in which *to be* was used in place of *to have* in the perfect tenses. It should be parsed as the present perfect tense.

MODEL FOR ANALYSIS

I have given some attention to farming.

1. *I* is the subject.
2. **Have given** is the predicate; it predicates action, and represents it as completed at the time of mentioning it.
3. **Given** denotes the action, and represents it as completed.
4. **Have** shows that the action is predicated, and denotes present time.
5. Etc.

SEAT WORK

Write the analysis of sentences 4 and 6 below; correct all errors in the other examples, writing reasons for the changes made: —

1. The wind has blew furiously all night.
2. I give two dollars for that book, and afterwards sold it for ninety cents.
3. We never knew who released the prisoners.
4. Since then, the winter blasts have piled the white pagodas of the snow on these rough slopes.
5. My grandfather come over in a ship that was built in Holland.
6. And over those gray fields, then green and gold,
   The summer corn has waved, the thunder's organ rolled.
7. The price of wheat has fell ten cents on a bushel.
8. I knowed him when he first come in.

MODELS FOR CORRECTING TENSE FORMS

Knowed should be **knew;** for *know* is an irregular verb, and does not form its past tense by adding *ed* to the present.

Come should be **came;** for *come* is the present tense and also the past participle, but should never be used as the past tense.

LESSON CLXXXVIII

The Past Perfect Tense

We often wish to represent an act as having been completed at some time in the past. We then use the past participle to denote the action and show it to be in a completed state, and the past tense of *to have* to show that the act is predicated, and to denote the time in which it was completed.

In this case we want to predicate an action, and represent it as completed, just as we do in the present perfect tense; but we wish to show that it was completed *in the past,* so we use the *past tense* of *to have* instead of its *present tense.*

138. This tense is called the **past perfect tense,** and differs from the present perfect only in time. It consists of the past participle, and the *past* tense of *to have,* just as the present perfect consists of the past participle, and the *present* tense of *to have.*

The past perfect tense has no change for person and number; so in parsing verbs in this tense, we say, "*Verbs in this tense do not change their form for the person and number of their subject.*" But this is not saying that verbs in this tense have no person or number, for all verbs do have them of necessity. It is only saying that verbs in the past perfect tense do not show person and number *by their form.* If we want to know the person and number we must get them from the subject of the verb.

Change the present perfect tenses in the two preceding lessons to past perfect tenses.

EXERCISE

Give the tense of each verb, and tell how it is formed. Change the past perfect tenses to the present perfect: —

1. They had waited by the sea till he came o'er from Gadara.
2. Many a weary year had passed since the burning of Grand Pré.
3. The evening gun had sounded from gray Fort Mary's walls.
4. The night cloud had lowered, and the sentinel stars set their watch in the sky.
5. I will still trust in him.
6. He had taken refuge in a cave, the entrance of which was hid from observation by a thick clump of cedars.

SEAT WORK

Select and copy five sentences containing a verb in the present perfect tense, and give it in the past perfect. Underline the verb phrase in each sentence.

LESSON CLXXXIX

The Tenses

In dealing with the tenses, always bear in mind that *tense* does not denote *time* only. In the simple tenses — present, past, future — time is the principal thing denoted by the tense form. In the compound tenses — present perfect, past perfect, future perfect — time is still denoted (by some form of *have*), but the chief purpose of the compound tenses is to denote completed state of the action.

EXERCISE

Name the tense of each verb, and tell how it is formed. Give the person and number of each verb: —

1. The lowliest bush that by the waste is seen
   Hath changed its dusky for a golden green.
2. When night comes on the hill, and when the loud winds arise, my ghost shall stand in the blast, and mourn the death of my friends.
3. She had lain since noontide in a breathless trance.
4. "Here I remain!" he exclaimed, as he looked at the heavens above him,
   Thanking the Lord, whose breath had scattered the mist and the madness,
   Wherein, blind and lost, to death he was staggering headlong.
   — *Longfellow.*
5. Those dusky foragers, the noisy rooks,
   Have from their green high city gates rushed out.
   — *Thomas Miller.*

REMARKS.— ***Hath,*** in sentence 1, belongs to what is called the *solemn style.* It is seldom used except in the Bible, in poetry, and in the conversation of the Friends.

SEAT WORK

Write a composition on "Wild Animals I Have Seen." Give a paragraph to each animal, telling where and when you saw it, and anything about it that especially interested you.

LESSON CXC

The Future Perfect Tense

139. Sometimes we wish to predict that an action will be completed at some point of time in the future. This creates a demand for what is called the **future perfect tense.** This tense is just like the other perfect tenses, except in time. It consists of the past participle and the *future* tense of *to have,* just as the *past* perfect consists of the past participle and the *past* tense of *to have;* the past participle being used to show the completed state of the action, and the future tense of *to have* to show that it is to be completed in future time.

The future tense of *to have* is formed just like the future tense of any other verb. Dropping *to* from the name form, and then prefixing *shall* or *will,* gives us *shall have* or *will have* as the future tense, and prefixing this to the past participle of any verb gives us the *future perfect tense* of that verb.

The future perfect tense, like the past perfect, never changes its form for the person and number of its subject.

Adapt the questions in Lesson 186 to the future perfect tense, and give proper answers.

EXERCISE

1. Form all the perfect tenses of the following verbs in the first and third persons singular: —

fear	stay	wear	smite	shake	write
throw	steal	sing	weave	take	rise

2. Give the tense of each verb, and tell how it is formed: —

1. I shall have completed the work before the appointed time.
2. Before you receive this letter, he will have met his fate.
3. Three nights by its quiet side had greatly endeared to us the associations of its waves and shores.

4. By the time I see him again, he will have lost all these qualities; he will have acquired some knowledge of the world.

5. For weeks the clouds had raked the hills.
And vexed the vales with raining;
And all the woods were sad with mist,
And all the brooks complaining.

—*Whittier.*

6. By that time he will have reached his destination.

SEAT WORK

1. Study the next lesson, and write out the analysis of sentence 1.

2. What figures of speech do you find in sentences 1 and 4? What effect do they have on the thought?

LESSON CXCI

Miscellaneous Exercise

Give the mode, tense, and person of each verb: —

1. All day the darkness and the cold
Upon my heart have lain,
Like shadows on the winter sky,
Like frost upon the pane.
2. We shall have pleasant walks with your friends.
3. I have seen him today.
4. Painter, paint me a sycamore,
A spreading and snowy-limbed tree,
Making cool shelter for three,
And, like a green quilt at the door
Of the cabin near the tree,
Picture the grass for me,
With a winding and dusty road before,
Not far from the group of three
And the silver sycamore tree.

—*Alice Cary.*

5. Before he reaches his victim, he will have met the fate he so richly deserves.

6. Dikes, that the hands of the farmers had raised with labor incessant,
Shut out the turbulent tides.

SEAT WORK

Write sentences containing all the tenses of the verb *to be*.

LESSON CXCII

Tenses of the Verb To Be

140. All the tenses of the verb *to be* are employed as **copula;** and all alike show that some thought is predicated,— some action, quality, condition, or class, denoted by a word used with the copula to form the predicate. But, like *have* in the perfect tenses, the verb *to be,* as copula, not only shows that the thought is predicated, but also the *time* when that quality, condition, or class pertains to the subject. Some of these uses are shown in the examples below.

The verb *to be* is sometimes used to denote simply the existence of the subject. It is not then a copula, but may be parsed as an intransitive verb. This use is illustrated in the third example.

EXERCISE

Tell the tense of each form of *to be,* and tell what each copula predicates: —

1. It is twenty long years since that old ship went out of the bay.
2. The leaves of the elm tree were dusty and brown.
3. The joys that have been are joys still.
4. It had been a happy morning's work.
5. That old house was our home.
6. My brother has been sick for several days.
7. They had been students at the university.
8. I shall have been a teacher thirty years next autumn.

9. It will be delightful to meet the friends whom we have loved in this life.

10. Yes, we're boys,— always playing with tongue or with pen;
And I sometimes have asked, Shall we ever be men?
Shall we always be youthful, and laughing, and gay,
Till the last dear companion drops smiling away?
— *Oliver Wendell Holmes.*

SEAT WORK

Write out all the tenses of the following verbs, placing those of the first two verbs in parallel columns, and likewise those of the second two: —

To sit, to set, to lie, to lay.

LESSON CXCIII

The Verbs *Sit, Set, Lie,* and *Lay*

141. To sit and **to lie** are intransitive verbs, and should not be used when the action is represented as being received by something.

142. To set and **to lay** are transitive verbs, and should be used when the action is represented as being received by something.

The examples of this lesson afford several instances of the improper use of these verbs.

EXERCISE

Tell which verb each of the verb forms comes from, name the tense, and correct any improper use of the verb: —

1. After I had laid down, I remembered that I had left my pistols on the table.
2. I have lain your book on the shelf.
3. Will you sit the pitcher on the table?
4. I was setting by her bedside.

5. I counted thirteen vessels lying at anchor in the deep stream.
6. He laid down at night, but rose not again.
7. I will lie on the sofa.
8. The vessel lays in St. Katherine's docks.
9. We often set traps for mice, and gardeners set cabbage plants.
10. I laid down under the first tree I came to.
11. I shall go and lie down.
12. We had set in the shade of that tree many times.

SEAT WORK

Write three sentences each (in various tenses) illustrating the correct uses of the four verbs studied in this lesson.

LESSON CXCIV

The Progressive Form

143. Sometimes we wish to predicate an action, and at the same time show that it is *continuing*. For the purpose of showing that the action is continuing, we have the **present active participle.** This participle is formed by dropping *to* from the *name form,* and then adding *ing*. It cannot be used alone as a verb, for it can neither predicate action nor show time. So when we wish to predicate an act and represent it as progressing at the time referred to, we use the *present active participle* to denote the action, and put before it the *copula* to denote the time and to show that the act is predicated.

144. This makes what is called the **progressive form** of the verb. We have already used this form many times in our lessons, without explaining it.

Snow is falling. Grass is growing. Winds are blowing.

The progressive form consists of two parts,— the *present active participle* and the *copula*. The participle does two things,— it denotes the action, and represents it as progressing.

The copula does two things,— it shows that the act is predicated, and also the time when the act is represented as progressing.

The progressive form represents the action as being *incomplete,* just as the perfect tenses of the common form represent it as being *complete.*

If we wish to represent an action as progressing at the present time, we join the participle to the *present* tense of the copula. Thus: —

***am** writing, **is** writing,* or ***are** writing*

If we wish to represent an action as progressing in past time, we join the participle to the *past* tense of the copula. Thus: —

***was** writing* or ***were** writing*

If we wish to predict that an action will be continuing in the future, we join the participle to the *future* tense of the copula. Thus: —

***shall be** writing*

If we wish to show that an action has been progressing in what we regard as the present period, but that it is now completed, we join the participle to the *present perfect* tense of the copula. Thus: —

***have been** writing* or ***has been** writing*

If we wish to show that an action was continuing in a past period, but was completed at a specified time in the past, we join the participle to the *past perfect* tense of the copula. Thus: —

***had been** writing*

If we wish to predict that the action will be progressing in the future, and that it will be completed before a specified time in the future, we join the participle to the *future perfect* tense of the copula. Thus: —

***shall have been** writing*

QUESTIONS

1. When do we use the past progressive?
2. When do we use the present progressive?
3. When do we use the future progressive? The present perfect progressive? The future perfect progressive?
4. When do we use the past perfect progressive?
5. Of what two parts does the progressive form consist?
6. What two things does each part do?
7. Can the participle predicate action?
8. Can it show the time of the action?
9. What do we employ for these purposes?
10. Which part shows the state of the action?
11. Which determines the tense?
12. In what are all the tenses of the progressive form alike?
13. In what are they different?

EXERCISE

Point out the progressive forms, tell how each is made up, and what each denotes: —

1. I shall have been attending school two years when this term closes.
2. One night he had been thinking of his mother and her picture in the drawing-room downstairs.
3. My friend is studying French.
4. She will be sleeping under the daisies.
5. Will you be coming this way again?
6. The night was winter in its roughest mood;
   The morning sharp and clear. But now at noon,
   Upon the southern side of the slant hills,
   And where the woods fence off the northern blast,
   The season smiles, resigning all its rage,
   And has the warmth of May. The vault is blue
   Without a cloud, and white without a speck
   The dazzling splendor of the scene below.

   — *Cowper.*

SEAT WORK

Put each of the following verbs in all the tenses, *progressive form:* —

Hope, write, strive, work, think, endeavor, expect, watch, look, wait.

LESSON CXCV

The Progressive Form

Do with these sentences as you were directed in the previous lesson: —

1. As they were working hard at the building, a frightful scream was heard.
2. He saw that the floor was sinking.
3. I am expecting my friend Thornton, who has been an officer in the army, and is soon going to Europe.
4. She had been writing to her mother, and was just folding the letter when Ruth came in.
5. The ghost of what was once a ship is sailing up the bay.
6. The sun was now setting upon one of the rich, glassy glades of this forest.
7. They had been fishing all night, but had caught nothing.
8. What do you think we shall be doing at this time tomorrow?
9. Light, fleecy clouds were flitting hurriedly across the sky.
10. The face of Moses was lighted up with glory, for he had been communing with God in the mount for forty days.
11. All day the low-hung clouds have dropped
    Their garnered fullness down;
    All day that soft gray mist hath wrapped
    Hill, valley, grove, and town.

SEAT WORK

Select and copy five sentences containing progressive forms, and underline the full form.

Write five sentences containing progressive forms in five different tenses, and underline the full forms.

LESSON CXCVI

The Passive Form

145. The passive form of the verb is also called the **passive voice.** It is used when we wish to predicate an action, and show that it is received by the subject. The passive form consists of the *passive* participle and the *copula,* just as the progressive form consists of the *present active* participle and the *copula.*

EXAMPLES.— The trees *were blown* down. Our house *will be painted* soon.

The passive participle denotes the action, and shows that the subject receives it.

The copula does just what it does in the progressive form.

Look over the examples of Lessons 194 and 195, and change the transitive verbs to the passive form.

EXERCISE

Point out the passive forms, tell how each is made up, and what each denotes: —

1. On the shores, meanwhile, the evening fires had been kindled, built of driftwood thrown on the sands from the wrecks of the tempest.
2. And the names he loved to hear
   Have been carved for many a year
   On the tomb.
3. Many centuries have been numbered
   Since in death the baron slumbered
   By the convent's sculptured portal,
   Mingling with the common dust.
4. Before another sun shall set, the tidings of victory will have been borne to every hamlet in the land.
5. By the majestic rivers, and in the depths of the solitary woods, the feeble sons of the bow and arrow will be seen no more.
6. A vessel had been wrecked on that lonely island many years before.

In sentence 5, the Indians are called the sons of the bow and arrow on account of their close relation to these implements as their chief means of defense in time of war, and of support in time of peace.

SEAT WORK

Write all the tenses, *passive form,* of the following verbs: —

Forget, strike, see, forsake, wrap, steal, disturb.

LESSON CXCVII

Exercise on Verb Forms

Classify the verb forms, tell how each is made up, and what each denotes: —

1. Cool airs are murmuring that the night is near.
2. The town had drifted behind us, and we were entering among the group of islands.
3. I have been watching for you since early morning.
4. I had been detained, in the course of a journey, by a slight illness, from which I soon recovered.
5. I am gazing into the twilight
   Where the dim-seen meadows lie,
   And the wind of night is swaying
   The trees with a heavy sigh.
6. Nevermore shall her voice be heard in our happy throng.
7. Long will he have been sleeping the sleep of death.

SEAT WORK

1. Select and copy sentences containing the passive form of the verb in all its tenses.

2. Write two sentences each (in various tenses) of the verbs *hear, speak, sing,* one sentence in the active and one in the passive.

3. Underline the active and passive forms in full.

LESSON CXCVIII

The Emphatic Form

146. Sometimes we wish to predicate an action with more than usual earnestness; and for the purpose of doing this, we have what is called the **emphatic form.**

EXAMPLES

Common Form	*Emphatic Form*
I *believe*	I ***do*** *believe*
I *went*	I ***did*** *go*

This form is found only in two tenses: the present and the past. It consists of two parts: the *name form without to,* and the verb *to do.* In the two uses described below it does not denote emphasis.

This form is frequently used in the present and past indicative for the purpose of asking questions, since the ordinary form consists of but one word, and in asking a question we have to put the first word of the verb before the subject. Thus: —

Do you *believe?* ***Did*** you *go?*

In denying a thing we usually put the negative word after the first word of the verb, and so have use for the emphatic form just as we do in asking questions. Thus:—

I ***do*** not *believe* it. I ***did*** not *go.*

EXERCISE

Find the emphatic forms, and tell how they are made up: —

1. We do not insist upon any arbitrary forms.
2. He did not believe there was any such thing, because he had never seen it.
3. What city do we inhabit?
4. I thought of a mound in sweet Auburn
   Where a little headstone stood;
   How the flakes were folding it gently,
   As did robins the babes in the wood.

— *James Russell Lowell.*

5. She did not set a high value upon herself, but when others valued her, she was glad.

6. "I do believe you," said Alice.

7. Everything was hers, but what did it avail now?

8. After this visit I did not see her again till the day of Alice's funeral.

9. And then in my dream we stood alone
On a forest path where the shadows fell;
And I heard again the tremulous tone,
And the tender words of his last farewell.

—*Sarah T. Bolton.*

QUESTIONS

What is the position of the subject in a question with *do* or *did?*

What is the position of the negative in a denial with *do* or *did?*

SEAT WORK

Give the tenses of the following verbs in all the forms, writing out the tenses of the first: —

To steal, to subdue, to defend.

MODEL FOR WRITING TENSE FORMS

Tense forms of the verb *to drive*

COMMON FORM

PRESENT TENSE

With a subject in the 3d, sing., ***drives.***

With any other subject (except *thou*), ***drive.***

PAST TENSE

Drove.

FUTURE TENSE

Shall drive or ***will drive.***

PRESENT PERFECT TENSE

With a subject in the 3d, sing., ***has driven.***

With any other subject, ***have driven.***

PAST PERFECT TENSE

Had driven.

FUTURE PERFECT TENSE

Shall have driven *or* ***will have driven.***

PROGRESSIVE FORM

PRESENT TENSE

With a subject in the 1st, sing., ***am*** *driving.*
With a subject in the 3d, sing., ***is*** *driving.*
With any other subject, ***are*** *driving.*

PAST TENSE

With a subject in the 1st or 3d, sing., ***was*** *driving.*
With any other subject, ***were*** *driving.*

FUTURE TENSE

Shall be *driving* or ***will be*** *driving.*

PRESENT PERFECT TENSE

With a subject in the 3d, sing., ***has been*** *driving.*
With any other subject, ***have been*** *driving.*

PAST PERFECT TENSE

Had been *driving.*

FUTURE PERFECT TENSE

Shall have been *driving* or ***will have been*** *driving.*

PASSIVE FORM

This form differs from the progressive only in substituting the passive participle for the present active, and should be written out accordingly.

EMPHATIC FORM

PRESENT TENSE

With a subject in the 3d, sing., ***does drive.***
With any other subject, ***do drive.***

PAST TENSE

Did drive.

(Used for Inquiry)

Do I *drive?* *Does* he *drive?*

(Used for Denial)

I *do* not *drive.* He *does* not *drive.*

TENSE FORMS REQUIRED FOR "THOU"

	Common Form	*Progressive Form*
Present Tense:	driv**est**	*art* driving
Past Tense:	drov**est**	*wast* driving
Future Tense:	shal**t** drive	*shal**t** be* driving
Pres. Perf. Tense:	has**t** driven	*has**t** been* driving
Past Perf. Tense:	had**st** driven	*had**st** been* driving
Fut. Perf. Tense:	shal**t** have driven	*Shal**t** have been* driving

The passive form merely substitutes the passive participle for the present active of the progressive.

LESSON CXCIX

Perfect Participles

Examine with care these forms of the perfect: —

COMMON FORM

Perf. Tense: ***have** called*
Perf. Participle: ***having** called*

PROGRESSIVE FORM

Perf. Tense: ***have** been calling*
Perf. Participle: ***having** been calling*

PASSIVE FORM

Perf. Tense: ***have** been called*
Perf. Participle: ***having** been called*

QUESTIONS

1. What is the difference between a participle and a verb?

2. What participle assumes an action and represents it as present at the time of a past action predicated by the verb?

3. What participle assumes an action and represents it as present at the time of a future action predicated by the verb? See Lesson 103.

4. When is a participle said to be active?

5. When passive?

6. What tense predicates action, and represents it as completed at the time of mentioning it?

7. What tense predicates action, and represents it as completed at some time in the past? In the future?

147. Sometimes, instead of *predicating,* we wish to *assume* an action and represent it as completed. The *tenses* that *predicate* action and represent it as completed are called *perfect tenses;* so the participle that assumes action and represents it as completed is called the **perfect participle.** As we need only one participle to represent action as being *present* at any time denoted by the verb, so we need only one perfect participle to represent action as *completed* at any time denoted by the verb; and as the perfect tenses have three forms,— common, progressive, and passive,— the perfect participle has the same; for the perfect participle may be used to assume anything that a perfect tense can predicate.

The perfect tenses and the perfect participle are alike in representing the action as completed; so they both employ the same word, *the past participle,* to denote the action. The perfect tenses employ the verb *to have* as auxiliary, to show that the act is predicated, and to show *when* it is completed; but the perfect participle must not *predicate* the action, and its *time* depends upon the predicate verb; so instead of employing the *tense forms* of *to have* as auxiliaries, it takes the *pres-*

ent active participle of that verb, as seen in the illustrations at the head of this lesson. In the progressive and passive forms, the perfect tenses of any verb take the perfect tenses of the copula as auxiliaries; so, in the corresponding forms, the perfect participle of any verb takes the perfect participle of the copula as auxiliary, as illustrated above.

EXERCISE

Point out the participles, tell how each is made up, and what work each one does in the sentence: —

1. Having been riding all day in the rain, I was completely drenched and extremely weary.
2. The savage beast, having finished his repast, sought repose.
3. Having been reduced to extreme poverty, she wandered about from house to house, looking for work.
4. These are the gardens of the desert, these
   The unshorn fields, boundless and beautiful,
   For which the speech of England has no name —
   The prairies.

   — *Bryant.*
5. Locke was traveling on the Continent for his health when he learned that he had been deprived of his home and of his bread without a trial or even a notice.— *Macaulay.*
6. This having learned, thou hast attained the sum
   Of wisdom.

   — *Milton.*

MODEL FOR ANALYSIS

Sentence 1

1. *I* is the subject.
2. *Was drenched* and *weary* is the predicate.
3. **Having been riding all day in the rain** describes the speaker by assuming an action of him.
4. **Riding** denotes the action, and represents it as progressing.
5. **Having been** shows that the action, which had been

progressing, was completed at the time denoted by the predicate.

6. *All day* tells how long he had been riding.

7. *In the rain* tells under what circumstances he had been riding.

MODEL FOR PARSING

Having been riding is a participle, perfect progressive, intransitive, added to the pronoun *I* to denote an assumed action performed by the speaker.

SEAT WORK

1. Write the perfect participles of the following verbs, in the three forms,— common, progressive, and passive: —

Choose, hide, speak, take, weave.

2. Write the analysis of sentences 2, 3, and 6, like the model above, and the parsing of the participle in each.

LESSON CC

Perfect Participles

Do as directed in the previous lesson: —

1. Having experienced some difficulty in making my way through the jungle, I was separated from my friends, and had the pleasure of completing my journey alone.

2. Never having been initiated into this wild sport, I made many ridiculous blunders.

3. The colonists, having gained peace and security, gave their attention to the founding of a permanent government.

4. Having been driven from his home, he wandered among the mountains, subsisting on berries and wild game.

5. Moses, having led his flock to the back side of the desert, was astonished at the sight of a burning bush.

6. But he that hides a dark soul and foul thoughts,
Benighted walks under the midday sun;
Himself is his own dungeon.

— *Milton.*

SEAT WORK

1. Write in sentences the perfect participles (common, progressive, and passive forms) of the verbs,—

Hew, shake, steal, teach, write.

2. Select and copy five sentences containing perfect participles, underlining the full form.

LESSON CCI

Complete Classification of Participles

Every verb has three participles: the present, the past, and the perfect.

The present participle represents the action as present at the time denoted by the predicate. The present participle of a transitive verb may be *active* or *passive,* as seen in the following example: —

***Loving** all and **loved** by all, he enjoys a happy life.*

In this sentence, *loving* is present active, and *loved* is present passive.

The past participle (except when passive) is combined with some other word or words, as it is in the perfect tenses and perfect participles.

The past participle of a transitive verb is sometimes passive, as seen below: —

*A fish **caught** in the China Sea will be exhibited in Boston.*

148. In this sentence, *caught* represents the action as taking place before the time denoted by the predicate, and is called the **past passive participle.** The present passive participle, and the past participles, both active and passive, are written alike, and have to be distinguished by the manner in which they are used, as will be seen by comparing the following examples with the last one given above: —

1. *The fish **caught** in those waters are very large.*
2. *I have **caught** many fine fish in that lake.*

A perfect participle, as already noticed, may take the common form or the progressive; and if transitive, the passive form also.

Give all the participles of the following verbs: —

Speak, watch, give, teach, fall, improve.

FORM FOR WRITING PARTICIPLES

PRESENT PARTICIPLES		PAST PARTICIPLES	
Active	*Passive*	*Active*	*Passive*
speaking	spoken	spoken	spoken
watching	watched	watched	watched
giving	given	given	given

PERFECT PARTICIPLES

Common Form	*Progressive Form*	*Passive Form*
having spoken	having been speaking	having been spoken
having watched	having been watching	having been watched
having given	having been giving	having been given

EXERCISE

Classify the participles, and tell how each form is made up, and what it describes: —

1. Having been summoned to the seat of war, he immediately departed.

2. Foiled and defeated, the British general effected a gloomy retreat.

3. Having wielded his sword with success, he retired with honest delight to his farm.

4. The Indian currency consisted of a sort of long beads cut from the inside of shells.

5. Having gathered up the dry pine branches, he kindled a fire.

6. To threats the stubborn sinner oft is hard,
Wrapped in his crimes, against the storm prepared;
But, when the milder beams of mercy play,
He melts, and throws his cumbrous cloak away.

— *Dryden.*

SEAT WORK

Write or select and copy a sentence each illustrating the correct use of the forms given above in "Form for Writing Participles."

LESSON CCII

Exercise on Forms

Examine and explain all progressive, emphatic, and participial forms: —

1. Having risen to a state of affluence, he neglected the humble friends who had aided him in former years.

2. The patient Innuit had been watching all day on the ice for the appearance of Nutchook, the seal.

3. Having failed in the object of his mission, he engaged in the better enterprise of exploring the southwestern coast of America.

4. Who of us will then care for praise?

5. Some fondly imagine that they will never die.

6. You, my dear sir, have often been seen in the company of profligate men.

7. They do not err
Who say that when the poet dies,
Mute Nature mourns her worshiper,
And celebrates his obsequies.
— *Scott.*

8. None ever knew for whom the hut was built.

9. The cars have been running to Nelson for the last three weeks.

10. In the next town the lecturer had been making quite a stir among the people.

11. Fred was the only pupil who had been absent, so all knew whom the teacher meant.

12. Our object will not be accomplished till the tomahawk shall have been buried forever, till the wilderness and the solitary place shall be glad for us, and the desert shall rejoice and blossom as a rose. — *Francis Wayland.*

SEAT WORK

1. Write an explanation of each progressive, emphatic, and participial form: —

1. The gleaming swords like meteors flash.

2. We have the promise that we shall not tread the dark valley alone.

3. That he was seen elsewhere the same evening, affords no proof of his innocence.

4. Having been earnestly engaged in the duties of his profession, he was unacquainted with the current news of the day.

5. A glorious remnant linger yet,
Whose lips are wet at Freedom's fountains,
The coming of whose welcome feet
Is beautiful upon our mountains.
— *Whittier.*

6. But not for her has spring renewed the sweet surprises of the wood.— *Whittier.*

2. Study the next lesson so as to be able to describe the different tenses and participles in all their forms.

LESSON CCIII

Distinguishing *Shall* and *Will*

The use of *shall* and *will* as auxiliaries of the future tense, varies considerably in the different persons and kinds of clauses. A clear understanding of their uses will help us to avoid errors that are commonly made. Review Lesson 184, then notice these general statements and examples: —

1. Both *shall* and *will* always refer the action of the verb to the future.

2. In the first person,—

a. **Shall** does nothing but denote future time — it merely **predicts.**

b. **Will** also denotes future time, but in addition denotes the speaker's **state of mind** in reference to the action predicted — it expresses an *act* or *state* of the *will.*

Examples of *a.*— 1. I shall return soon. 2. I shall be glad to see you. 3. We shall arrive in Boston on Thursday.

In the first example, *shall* gives no clue to whether I am willing or wish or am determined to return; it merely announces my return soon. So also with *we* in the third example.

In the second example, *shall* itself gives no clue to my state of mind, though *glad,* the adjective, denotes a happy state; *shall* merely predicts that if you come, a happy state of mind will result on my part.

Examples of *b.*— 1. I will come if you urge it. 2. I will come if I can. 3. I will bring you one next time. 4. I will do it at any cost to myself.

In the first example, *will* not only predicts, but also expresses *assent* or *willingness.* We might say with the same meaning, I am willing to come if you urge it.

In the second example, *will* predicts, but also expresses a *desire* — a little stronger than *assent.*

In the third example, *will* predicts, but also *makes a promise* — a little more than desire.

In the fourth example, *will* predicts, but also denotes *determination,* the strongest expression of the will.

It is easy to see in these four examples that prediction is secondary, diminishing in prominence in each successive example; while the state of mind is foremost in each example, increasing in prominence in each successive one.

It is easy to see further that it would be useless and ridiculous to say, I *will be glad* to see you; for this would mean, I am willing or desire or promise or am determined to be glad to see you, though I am not sure that I shall.

149. Briefly, then, we may say that in the first person **shall** denotes **mere futurity,** and **will** denotes both **futurity** and **volition.** In many sentences either **shall** or **will** can be used in the first person, according to the meaning desired.

EXERCISE

1. Distinguish the meaning of the following sentences, first using *shall,* and then *will:* —

1. I shall (will) meet you at the concert.
2. We shall (will) not return under any consideration.
3. I shall (will) never see you again.
4. I shall (will) come as soon as I can.
5. I shall (will) be obeyed.

2. Fill each blank with the proper auxiliary: —

1. I —— be eighteen years old next month.
2. Do not worry, we —— be all right.
3. I —— be glad to hear from you.
4. I think we —— have rain today.
5. I —— be greatly obliged to you for this favor.
6. We —— not soon forget this kindness.
7. If it does not rain soon, we —— have no berries.
8. I hope we —— be in time to get a good seat.
9. They say I —— find the people very hospitable.
10. I fear we —— miss the car.

SEAT WORK

1. The forms *should* and *would* follow the same rules in the first person as *shall* and *will.*

Copy these sentences, filling the blanks properly: —

1. I —— like to go with you.
2. I —— never be found in such company as that.
3. We —— not succeed if we worked that way.
4. We —— be pleased to have you call again.
5. If we attempted that, we —— have trouble surely.
6. If I undertook it at all, I —— do my best to succeed.

2. In questions, *will* should never be used in the first person except to repeat a question some one has asked; as, Will you sign your name to it? Will I? — Not for the world!

Fill the blanks properly: —

1. —— I need my umbrella?
2. —— we get back in time for dinner?

3. —— we have a new teacher for our small children this year?
4. —— I find a number on the house you have just mentioned?
5. Where —— I find a drug store?
6. Will you take a drink with us? I? — Not if I keep my right mind.
7. —— I bring you a book from the library on my return?
8. —— we reach the school in time for the exercises?
9. Where —— I succeed best, do you think?
10. I often ask myself, what compensation —— I receive for all these thankless efforts?

LESSON CCIV

Distinguishing *Shall* and *Will*

Review the previous lesson, then note carefully the meaning of these sentences: —

1. *You shall pay the last cent.*
2. *You shall hear from me tomorrow.*
3. *You will find it a pleasant place.*

150. In these sentences it is seen that *shall* and *will* have **exchanged uses as compared with those in the first person.**

In the first sentence, *shall* expresses determination by the speaker, the same as *will* may do in the first person.

In the second sentence, *shall* has the force of a promise, as *will* may in the first person.

In the third sentence, *will* merely predicts, like *shall* in the first person.

In some sentences, either *shall* or *will* may be used in the second person, according to the meaning desired.

EXERCISE

1. Distinguish the meaning of the following: —

1. You shall (will) hear from me by return mail.
2. You shall (will) pay every dollar you owe.
3. You shall (will) have my lifelong gratitude for this kindness.

2. Fill the blanks properly in the following: —

1. You —— get there before I do.
2. You —— have the rest of it when I return.
3. You —— repent of this injustice.
4. You —— find a surprise at every turn.
5. You —— be ten your next birthday.

INSTRUCTION

In the second person, *will* may also denote determination or stubbornness of the subject by being emphasized. Thus: You *will* do it the slow way.

151. In asking a question in the second person, the **same auxiliary should be used as is required in the answer.**

EXAMPLES.— *Shall* you return tomorrow? (Answer) I *shall* if it does not rain. *Will* you lend me this book a few days? (Answer) I *will,* with pleasure.

152. In the third person, *shall* and *will* may have the same uses as in the second; that is, *shall* denotes the **authority of the speaker,** and *will* merely **predicts.** But *will* may also denote **volition,** especially when a condition is expressed.

EXAMPLES.— He *shall* have his reward. The president *will* arrive tomorrow. Robert can do it if he *will.* He *will* do it if you show him the justice of it.

153. In subordinate clauses used as a noun and introduced by *that* expressed or understood, the following rules apply: —

1. If the **subjects** of the principal and the subordinate clause **differ,** use *shall* and *will* the same as in principal clauses, described above.

2. If the **subject** of the subordinate clause is the **same** as that of the principal clause, use *shall* in all persons in the subordinate clause.

EXAMPLES.— Brother says that uncle will come tomorrow. Father says that Albert shall go to college next year. Mother writes that she shall not be here till Monday.

SEAT WORK

Copy and fill each blank with the proper auxiliary: —

1. I —— be obliged to stay a week.
2. Mary says she [herself] —— be sixteen in May.
3. Mary says that Charles —— be twenty-one in June.
4. I—— drown; nobody —— help me!
5. —— you attend school this year? (Answer) I ——.
6. —— you do me this favor? (Answer) I ——.
7. —— you be sorry to leave school?
8. They say I —— be delighted with the scenery.
9. I —— prefer this route.
10. If I fail, —— I be allowed to do it over?
11. —— we have time to buy our tickets?
12. George writes that he —— not be able to come.

LESSON CCV

Synopsis of the Formation and Uses of the Different Tenses and Participles

The indicative mode has six tenses which have been considered in all their forms. In the —

COMMON FORM

The **present tense** is the simplest form of the verb, with such changes as may be required by the person and number of the subject. It is used when we wish to represent an action as present at the time of mentioning it.

The **past tense** of regular verbs is the simplest form of the verb, with *ed* added. Irregular verbs have no regular way of forming their past tense, hence their name. The past tense is used when we wish to represent the action as past at the time of mentioning it.

The **future tense** consists of the name form without *to,* as chief word, or *basis,* with one of the words *shall* or *will,*

prefixed as auxiliary. It has no change for the person and number of its subject, and is used whenever the speaker wishes to predict an action, state, or quality.

The **present perfect tense** consists of the *past participle* as basis, with the *present tense* of *to have* for auxiliary. It is used when we wish to represent an action as completed at the time of mentioning it.

The **past perfect tense** consists of the *past participle* as basis, with the *past tense* of *to have* for auxiliary. It is used when we wish to represent an act as completed at some point of time in the past.

The **future perfect tense** consists of the *past participle* as basis, with the *future tense* of *to have* for auxiliary. It is used when we wish to predict that an action will be completed at some point of time in the future.

PROGRESSIVE FORM

In this form we employ the *present active participle* as basis in all the tenses, and for auxiliary that tense of the verb *to be* which corresponds to the tense we wish to form.

PASSIVE FORM

This form consists of the *passive participle* as basis, with the tenses of the verb *to be* for auxiliaries.

PARTICIPLES

The **present active participle** is made by dropping *to* from the *name form,* and then adding *ing.* It is employed to assume an action, and represent it as continuing at the time denoted by the predicate.

The **present passive participle** of a regular verb takes the same form as its past tense. It is employed to assume an action, and represent it as being received at the time denoted by the predicate.

The **past active participle** is the same in form as the *passive,* but differs from it in its use. It is seldom, if ever, used

alone, but is employed with the tenses and present active participle of *to have* in forming the perfect tenses and perfect participles.

The **past passive participle** differs from the *present passive* only in that it represents the act denoted by it as occurring *before* the act denoted by the predicate, while the present passive represents its act as taking place at the *same time* as that denoted by the predicate of the clause in which it is used.

The **perfect active participle** has the *past participle* as basis, and the *present active* of *to have* as auxiliary. It corresponds to the perfect tenses, common form, and assumes just what they predicate.

The **perfect progressive participle** has for its basis the *present active participle* of the verb whose tense we are forming, and for auxiliary the *perfect active participle* of the verb *to be*. It corresponds to the perfect progressive tenses, and assumes just what they predicate.

The **perfect passive participle** has for its basis the *passive* participle of the verb whose tense we are forming, and for auxiliary the perfect active participle of *to be*. It corresponds to the perfect passive tenses, and assumes just what they predicate.

From the synopsis in this lesson we may see clearly,—

1. That the three simple tenses of the indicative mode denote definite time, that their chief use is to denote time, and that they cover all the time there is.

2. That the three compound tenses of the indicative mode also denote time, that it is the same time as that denoted by the simple tenses, but that the chief use of these perfect tenses is to denote the completed state of the action or condition expressed by the verb.

3. That the tenses of the participle can denote time, but only time *relative* to that denoted by the predicate.

SEAT WORK

Write or select and copy one illustrative sentence each for all the forms described in this lesson. Underline the form illustrated in each sentence.

LESSON CCVI

Review Exercise

Study the thought in the following selections: —

1. Not what we think, but what we do, makes saints of us.
2. The stag at eve had drunk his fill,
   Where danced the moon on Monan's rill,
   And deep his midnight lair had made
   In lone Glenartney's hazel shade;
   But when the sun his beacon red
   Had kindled on Benvoirlich's head,
   The deep-mouthed bloodhound's heavy bay
   Resounded up the rocky way,
   And faint, from farther distance borne,
   Were heard the clanging hoof and horn.
   — *Scott.*
3. Now was the winter gone, and the snow; and Robin the Redbreast
   Boasted on bush and tree it was he, it was he and no other
   That had covered with leaves the Babes in the Wood; and blithely
   All the birds sang with him, and little cared for his boasting,
   Or for his Babes in the Wood, or the Cruel Uncle, and only
   Sang for the mates they had chosen, and cared for the nests they were building.
   — *Longfellow.*
4. The fowls of heaven,
   Tamed by the cruel season, crowd around
   The winnowing store, and claim the little boon
   Which Providence assigns them.
   — *Thomson.*
5. At length a murmur like the winds that break
   Into green waves the prairie's grassy lake,
   Deepened and swelled to music clear and loud.
   — *Whittier.*

REMARK.— In sentence 1, we may supply a predicate, but it is probably unnecessary, for *not* may be regarded as giving a negative meaning to the predicate as applied to the first subject, and *but* as showing that in its application to the second subject it has an *opposite* meaning, that is, an *affirmative*.

What are the subjects of this sentence — *things* understood, or the clauses, *what we think* and *what we do,* taken separately?

Is it the *things* or the *doing* of them that makes us saints?

Explain the use of all the clauses in sentences 2 and 4.

SEAT WORK

Explain in writing the use of all the clauses in sentence 3.

LESSON CCVII

Potential Mode, Present and Past Tenses

1. *He contributes generously.*
2. *You* ***can assist*** *me.*
3. *The Spartans fought bravely.*
4. *Henry* ***could speak*** *fluently.*

In the first sentence above, we predicate the real performance of an action, and represent it as taking place in what is regarded as the present period. But in the second sentence, we simply predicate the *power* to act. *Assist* denotes the action, and *can* shows that it is the *power to assist* rather than the *assistance itself* that is predicated.

The third sentence predicates the actual performance of an action in the past; but the fourth sentence predicates, not that Henry *performed* the act in the past, but simply that he had the *power* to perform it.

In like manner we may predicate the *necessity, possibility,* or *probability* of an action; the *duty* of acting, *permission* to act, etc. Thus: —

1. *We must go today.*
2. *We may return tomorrow.*
3. *All men should honor God.*
4. *You may remain a week.*

154. We have seen that the indicative mode represents the action, quality, or condition, predicated of the subject, as actually taking place or existing; that the imperative mode predicates a command or an exhortation to act; and now it is seen that we have need of *another* mode for the purpose of predicating the power to act, the necessity of acting, etc.

Potency means power; and since this mode is so often used to predicate power, it is called the **potential mode.** It has four tenses: the *present,* the *past,* the *present perfect,* and the *past perfect.* Each of these tenses consists of two parts: the action word, or *basis,* and an auxiliary.

NOTE.— In some grammars the forms of the potential mode are classified as "potential phrases" under the indicative mode, but it is simpler to give them a mode of their own.

155. The present tense and the past tense have the same basis,— the *name form* without *to.* The present tense employs one of the words, *may, can,* or *must,* as auxiliary; and the past tense, *might, could, would, should,* or *ought.* When *ought* is used as auxiliary, the *to* of the name form is retained.

From the illustrations given below it will be seen that the tenses of this mode **do not always denote the time** indicated by their names. The present tense often denotes future time, and the past may denote a present truth or event, or even one that is to take place in the future. Thus: —

1. *I may go next week.*
2. *He might become a scholar if he would.*
3. *If I could sell my place today, I would go tomorrow.*

EXERCISE

Examine the potential forms, and tell what each predicates, what the tense form is, and what time it denotes: —

1. I can hear that voice yet.
2. Through the trees, we could see the waters, sparkling in the sun.
3. Two little urchins at her knee you must paint, sir.
4. The berries we gave her, she wouldn't eat.
5. I can hear sweet invitations
   Through the sobbing, sad vibrations
   Of the winds that follow.
6. Joys of earth on earth must pass away.
7. Beneath the hill you may see the mill
   Of wasting wood and crumbling stone.
8. The gates of the city we could not see.

MODEL FOR ANALYSIS

I could not go yesterday, but I must go today.

1. This sentence consists of two clauses.

2. *But* shows that these clauses are of equal rank, and that the second is opposed to the first in meaning, the first saying that I *could not* go, and the second, that I *must* go.

3. *I* is the subject of the first clause.

4. **Could go** is the predicate; it predicates that I have the power to go.

5. **Go** is the name form without *to,* and denotes the action.

6. **Could** shows that it is the *power to act,* rather than the action itself, that is predicated; it also indicates the past tense.

7. *Not* makes the predicate deny what it would otherwise affirm.

8. *Yesterday* tells when I could not go; it is what remains of the phrase *on yesterday.*

9. *I* is the subject of the second clause.

10. **Must go** is the predicate; it predicates a necessity for an action.

11. **Go** is the name form without *to,* and denotes the action.

12. **Must** shows that it is the *necessity* for the action, rather than the action itself, that is predicated; it also denotes the present tense.

13. Etc.

MODEL FOR PARSING

Could go is a verb, irreg., intr., potential mode, past tense. Verbs in this mode do not change their form for the person and number of the subject.

Must go is a verb, irreg., intr., potential mode, present tense. Verbs in this mode, etc.

SEAT WORK

Write the parsing of the verbs in sentences 1 to 6, and the analysis of sentences 7 and 8.

LESSON CCVIII

The Present and Past Potential of *To Have*

Make a careful study of each potential form in reference to, (1) its tense form, (2) the time it denotes, (3) what it predicates: —

1. He may have a message for you.
2. You might have the approval of all who know you.
3. Every man should have an interest in his country's welfare.
4. You can see the gap in the old wall still, and the stepping-stones in the shallow brook.
5. We must have confidence in God's providential care, or we can never have perfect peace.
6. He could have an honorable position, but he prefers the life of an idler.
7. He knew that his friends would no longer have any confidence in his plans.

8. All who would have the approval of God must practice self-denial.

9. White blossoms are bursting
The thickets among,
And all the gay greenwood
Is ringing with song!
There's radiance and rapture
That naught can destroy,
O earth, in thy sunshine,
O heart, in thy joy!

— *Goethe.*

SEAT WORK

1. Select and copy five sentences containing potential forms of *have* in the present or past, each with a different auxiliary.

2. Compose five sentences of the same kind.

3. Underline all the potential forms, and indicate the time each denotes.

LESSON CCIX

The Perfect Tenses of the Potential Mode

156. The perfect tenses of the potential mode consist of the past participle and the verb *to have,* just as they do in the *indicative;* but the **present and past potential** of *to have* are used instead of the present and past indicative. Thus: —

	INDICATIVE	POTENTIAL
Present Perfect	*have* risen	*may have* risen
	have given	*can have* given
	have broken	*must have* broken

	INDICATIVE	POTENTIAL
Past Perfect	*had* run	*might have* run
	had striven	*should have* striven
	had drawn	*could have* drawn
	had taught	*would have* taught
	had been	*ought to have* been

The present tense of *to have* in the potential mode, as has been seen, is *may have, can have,* or *must have,* and its past tense, *might have, could have, should have, would have,* or *ought to have.*

Select verbs from the preceding lessons, and form their perfect tenses in the potential mode, telling how it is done, and why.

EXERCISE

Determine the tense and the time of each potential form, and tell what it predicates: —

1. All the birds by the roadside laughed at him, and told him that the hare must have reached the forest long ago.
2. You might have heard the cricket's trill,
   Or night birds, calling from the hill.
3. This elegant rose might have bloomed with its owner awhile.
4. You should have seen that long hill range,
   With gaps of brightness riven.
5. "You should not have left the others," she said.
6. Who would have thought it was so late?
7. You would not have talked a year ago
   As you have talked tonight.
8. He must have contemplated joining our party.
9. He can have come for no other purpose.
10. You could have gone on the evening train, and saved an entire day by it.
11. He may have lost his way, and some one should search for him.

MODEL FOR ANALYSIS

He could have written.

1. *He* is the subject.

2. **Could have written** is the predicate; it predicates the possibility or the power to have completed an action in the past.

3. *Written* denotes completed action.

4. **Could have** is the past potential of *to have,* and shows that the power or possibility of completing the action existed in the past.

SEAT WORK

Select and copy five, and write five, sentences containing potential forms in the present perfect or past perfect, each of the five with a different auxiliary.

LESSON CCX

Review Exercise

Determine the tense form and the time of each verb in the potential or the indicative mode, and tell what each predicates: —

1. We may believe that to her lonely heart the voice of human praise was sweet.
2. Everybody who could escape had fled from the city.
3. There were some passages that would have served better for a prose pamphlet.
4. Should not the dove so white
   Follow the sea mew's flight?
5. He has gone at last, yet I could not see when he passed to his final rest.
6. Can we regain what we have lost?
7. Who can tell what may come upon us before another year shall close?
8. Then some looked up into the sky,
   And all along where Lindis flows,
   To where the goodly vessels lie,
   And where the lordly steeple shows.
   — *Jean Ingelow.*
9. It might have been the evening breeze
   That whispered in the garden trees,
   It might have been the sound of seas
   That rose and fell.

SEAT WORK

Rewrite the first seven sentences above, changing the potential to the indicative mode, and note how it affects the meaning.

LESSON CCXI

Potential Mode Predicating Existence, Quality, Condition, or Class

157. The different tense forms of the verb *to be,* in the potential mode, are used,—

a. To predicate that the **existence of the thing** denoted by the subject is possible, or that it was possible, or necessary, etc., as illustrated below.

1. *Such things must be.*
2. *Such things might have been.*
3. *It cannot be.*

b. To predicate that the **existence of a quality** or **condition** is possible, or that it was possible, or necessary, etc. Thus: —

1. *He could be agreeable.*
2. *He might have been rich.*

c. To predicate that the possibility, etc., for the subject to **belong to a certain class,** exists, or did exist. Thus: —

1. *You must be our guide.*
2. *He might have been a scholar.*

EXERCISE

Tell what each potential form predicates: —

1. We should be thankful for present blessings.
2. Happiness must be lawful or it cannot be lasting.
3. You may be faithful without being appreciated.
4. He might by this time have been an accomplished workman.
5. She must have been ninety years old.
6. He might have been famous, but he could not have been of good character.
7. Gifted must be the man who is loyal to so high a vocation.
8. Thou knowest the shadow could not be, without a light beyond.
9. His religious opinions would have been acceptable to neither party.

MODELS FOR ANALYSIS

He might have been rich.

1. *He* is the subject.

2. **Might have been rich** is the predicate; it predicates the possibility of a condition.

3. **Rich** is an adjective, and denotes the condition.

4. **Might have been** is the past perfect potential of the copula, and shows that the possibility of his being in this condition existed and came to an end in the past.

He might have been a scholar.

1. *He* is the subject.

2. **Might have been a scholar** is the predicate; it predicates the possibility of his having belonged to a class called *scholars.*

3. **Scholar** names one of this class.

4. **Might have been** is the past perfect potential of the copula, and shows that the possibility of his belonging to this class existed and came to an end in the past.

Such things must be.

1. *Things* is the subject.

2. **Must be** is the predicate; it predicates a present necessity for the existence of the things denoted by the subject.

3. *Such,* etc.

I think that you might be useful.

1. *I* is the subject.

2. *Think* is the predicate.

3. *That you might be useful,* tells what I think, and is called the object.

4. *That* introduces the clause, and shows it to be subordinate in rank.

5. *You* is the subject.

6. **Might be useful** is the predicate; it predicates the possible existence of a quality.

7. *Useful* is an adjective, and denotes the quality.

8. **Might be** is called the past tense of the copula, but is here used to show a present possibility for the existence of the quality.

MODELS FOR PARSING

You should have been more cautious.

Should have been is a verb, irreg., cop., potential mode, past perfect tense. Verbs in this mode do not change their form for the person and number of the subject.

Cautious is an adjective, qual., used with the copula to form the predicate.

SEAT WORK

Write two sentences for each of the following verbs, the first containing the verb in the present potential form, and the second in the past potential form: —

Think, look, sleep, preach, wait.

LESSON CCXII

Progressive Form of the Potential Mode

Write out all the tense forms of the verb *to be* in the potential mode.

Now add to each of these tenses the present active participle of the verb *to work*. The result in the present will be like this: —

Present: *May, can,* or *must be* ***working.***

158. This shows that the **progressive form in the potential mode** consists of the *present active participle and the copula,* just as it does in the indicative. It is used to predicate the possibility, necessity, etc., of a progressive action.

EXERCISE

Describe the potential forms like the model given below: —

1. He may have been dreaming.
2. You should have been watching.
3. He might have been earning something.
4. You must be improving your time.
5. We should be laying up treasures in heaven.
6. I honor your judgment, dear brother, but yet cannot see the propriety of taking the course which you recommend.
7. Dull would he be of soul who could pass by a sight so touching.
8. We may be learning something each hour.
9. He may have been sick, but the probability is that he was intoxicated.
10. He must have been thinking of something else, or he would not have made such a remark.
11. The plowman that turns the sod may be a Cincinnatus or a Washington, or he may be brother to the clod he turns.

MODEL FOR ANALYSIS

Sentence 1

1. **May have been dreaming** is the predicate; it predicates the possibility of a progressive action.

2. **Dreaming** denotes the action.

3. *May have been* is the present perfect potential of the copula, and shows that the possibility of his performing this progressive action existed and came to an end in the present period.

REMARKS.— In sentence 2, *should have been watching* predicates a duty in regard to a progressive action. *Watching* denotes the action, and *should have been* shows that his duty to perform the action existed and came to an end in the past.

In sentence 4, *must be* shows that the necessity for performing the action exists at the time of speaking.

In sentence 5, *should be* is called the past potential of the copula, but here shows that our duty in regard to this progressive action exists at the present time.

SEAT WORK

Write out a description of the potential forms, like the model above: —

1. That star may have been shining for ages.
2. We should be making preparations for our departure.
3. It must have been a grievous offense of which Moses and Aaron were guilty.
4. Our friends must be crossing the mountains by this time.
5. That must have been a merry sight.
6. You may be copying while I am searching for examples.
7. The king will have been dead three days before you can reach the camp.
8. You should have been giving attention to the speaker.
9. Thoughts of what "might have been" never troubled him.
10. We should have been ready at ten o'clock.
11. He may have been striving to the best of his ability.
12. We should each day of our lives be stepping heavenward.

LESSON CCXIII

Passive Voice of the Potential Mode

Write out all the tense forms of *to be* in the potential mode.

Now add to these the passive participle of any transitive verb; *to break,* for instance.

159. By examining these forms it will be seen that the **passive voice,** or **passive form, of the potential mode,** consists of the *passive participle* and *the copula,* just as it does in the indicative mode, except that we use the potential form of the copula instead of the indicative.

Change the transitive verbs, in this lesson and in the preceding one, to the passive form; then change them to the passive form of the indicative mode; lastly, change them to the indicative progressive.

Form the passive voice of the following verbs in all the tenses of the potential mode: —

Deceive, teach, write, astonish, convince.

EXERCISE

Tell how each potential form is made up, what it denotes, and to what time it refers: —

1. Who can tell what crimes may have been committed in that dark place?
2. Not a shadow could be seen.
3. Much valuable information may be found in Macaulay's Essays.
4. Some time should be given to extemporaneous speaking.
5. He may have been deceived in regard to duty.
6. By proper management the fort might have been taken.
7. The college can be seen for several miles.
8. It is not surprising that it should have escaped the search of strangers.
9. The war could have been brought to a close much sooner.

SEAT WORK

Rewrite the sentences above, changing potential to indicative forms, and note the difference in the meaning.

LESSON CCXIV

Various Forms of the Potential Mode

Do with these sentences as directed in the exercise of the previous lesson: —

1. The soldiers must have been thoroughly drilled, or they would have fallen into disorder under such circumstances.
2. Some may be waiting for a more favorable opportunity.
3. Why I should have been chosen, I cannot understand.
4. Whither, midst falling dew,
   While glow the heavens with the last steps of day,
   Far through their rosy depths dost thou pursue
   Thy solitary way?
   — *Bryant.*
5. Seekest thou the plashy brink
   Of weedy lake, or marge of river wide,
   Or where the rocking billows rise and sink
   On the chafed ocean side?
   — *Bryant.*

6. For I think the affections must be sadly checked and chilled, even in the best men, by their intercourse with the world.

7. The good people feared that they might be driven away from hearth and home.

8. This is the way in which all the work might have been done.

REMARK.— In example 5, the clause in the third line seems to limit some noun understood, such as *spot* or *shore*.

SEAT WORK

Select or write eight sentences containing potential forms, four in the passive and four in the active. Underline the full forms.

LESSON CCXV

Review Exercise

Point out the potential forms, and how they affect the meaning of the entire sentence: —

1. He will have been waiting for you in Paris several days before you arrive.

2. A government having at its command the armies, the fleets, and the revenues of Great Britain, might possibly hold Ireland by the sword.

3. The maiden clasped her hands, and prayed
That saved she might be;
And she thought of Christ, who stilled the wave
On the Lake of Galilee.

4. We are told that the Union must be preserved without regard to the means.

5. He wasted no time in play when he should have been studying.

6. Childhood is the bough, where slumbered
Birds and blossoms many numbered; —
Age, that bough with snows encumbered.
— *Longfellow.*

SEAT WORK

1. Copy the potential forms in the following sentences, and tell in writing how each affects the meaning of the sentence.

2. Copy the indicative forms (principal verbs) of sentences 4 and 6, and tell in writing how they differ in force from potential forms: —

1. Speaking of their beauty, we must not forget what useful things flowers and plants are.

2. There is a world where all are equal,—
We are hurrying toward it fast,—
We shall meet upon the level there
When all the gates of death are past.

3. Who has been putting this nonsense into your head?

4. I saw a famous fountain, in my dream,
Where shady pathways to a valley led;
A weeping willow lay upon that stream,
And all around the fountain brink were spread
Wide-branching trees, with dark-green leaf rich clad,
Forming a doubtful twilight — desolate and sad.
— *Charles Lamb.*

5. O Liberty, can man resign thee,
Once having felt thy generous flame?

6. He would not admit me until I promised that he should have half of what I should get for my turbot.

LESSON CCXVI

The Imperative Mode

160. The imperative mode has but one tense — the present. It is the **name form without *to*,** and differs from the present indicative only in the verb *to be,* as seen below: —

Indicative: *You* ***are*** *honest.*
Imperative: ***Be*** *honest.*

Observe in these two examples that the subject of the indicative form is *expressed,* while the subject of the imperative form is *understood.*

EXERCISE

Select the imperative forms, give the tense, and tell to what time they refer.

Study the thought of sentences 6 and 7. Why are no imperatives used? No potential forms?

1. Be faithful.
2. Be a gentleman.
3. Write often.
4. Be men, not beggars. Cancel all
   By one brave, generous action; trust
   Your better instincts, and be just.
5. Awake, Sir King, the gates unspar!
   Rise up and ride both fast and far!
   The sea flows over bolt and bar!
6. 'Twas our favorite dell,
   Cut by the trout stream through a wooded ridge:
   Above, the highway on a mossy bridge
   Strode o'er it, and below, the water fell
   Through hornblende bowlders, where the dircus flung
   His pliant rods, the berried spice wood grew,
   And tulip trees and smooth magnolias hung
   A million leaves between us and the blue.
   — *Bayard Taylor.*
7. Long after every star came out, we paced
   The terrace, still discoursing on the themes
   The day had started, intermixed with dreams
   Born of the summer night.
   — *Bayard Taylor.*

SEAT WORK

1. Select and copy from the Bible ten sentences containing an imperative form, each of a different verb. Underline the imperative, and tell to what time it applies.

2. Write five of your own of the same kind, and do likewise with each.

LESSON CCXVII

The Infinitive Mode

161. The infinitive mode has two tenses: the present and the present perfect. The present infinitive is the **name form,** already described. Thus: —

To be, to write, to think.

The present perfect consists of the past participle, and the *present infinitive* of *to have;* just as the present perfect *indicative* consists of the past participle, and the present *indicative* of *to have.*

Observe that the past participle is used in all the perfect tenses and perfect participles to denote a completed action. With this, we use, in the common form, the present *indicative* of *to have,* for the present perfect tense of the *indicative mode;* the present *potential* of *to have,* for the present perfect tense of the *potential mode;* the present *infinitive* of *to have,* for the present perfect tense of the *infinitive mode;* and the present active *participle* of *to have,* for the *perfect active participle.* Thus: —

Present Perfect Potential: ***may have*** *spoken*
Present Perfect Indicative: ***have*** *spoken.*
Perfect Active Participle: ***having*** *spoken.*

The verb in the infinitive mode, like the participle, assumes or names the action, but can never predicate it. Since it cannot predicate anything, it has no person and number. It always has the same form, regardless of the person and number of its subject, but drops *to* when used after certain verbs; such as *make, feel, let, need, shall, see, will, may, can, must, might, could, would, should,* etc.

It differs from the participle in form, and in some of its uses.

The infinitive may be used as an adjective, or as an adverb, but it is more commonly a noun.

EXERCISE

Give the tense of the infinitive, and tell whether it does the work of an adjective, an adverb, or a noun: —

1. The time to part has come.
2. He has come to spend the winter.
3. To feel the fresh air of a spring morning is delightful.
4. It is delightful to feel the fresh air of a spring morning.
5. His feet are swift to shed blood.
6. I hope to find it.
7. A desire to assist you prompted the proposal.
8. They remained to visit their friends.
9. To do good is the duty of all.
10. We are anxious to improve.
11. He was unable to persuade the multitude.
12. He that would be a hero must not fear to die.
13. The time to plant flowers has come.
14. I profess, sir, to have kept steadily in view the prosperity and honor of the whole country.

MODELS FOR PARSING

Sentence 1

To part is a verb, reg., intr., infinitive mode, present tense, and is used to tell what time is meant; it therefore does the work of an adjective.

Sentence 2

To spend is a verb, irreg., trans., active voice, infinitive mode, present tense, and is used to tell why he has come; it therefore does the work of an adverb.

Sentence 3

To feel is a verb, irreg., trans., active voice, infinitive mode, present tense; it is used in this sentence to name an action, and thus becomes a verbal noun; it is the subject of the sentence, and therefore has the nominative use.

SEAT WORK

Copy the infinitive, and tell in writing whether it does the work of an adjective, an adverb, or a noun, and tell why: —

1. Do you know what has been done to check this growing evil?
2. With such crazy vessels and such discontented crews, all his heroism would have failed to insure success.
3. My lord, I came to see your father's funeral.
4. A desire to please characterized all his actions.
5. Do you expect to complete your education this year?
6. It is useless to quarrel with nature.
7. I think I may venture to go it alone.
8. But I would like first to explain how water freezes.
9. The magpie readily learns to repeat a few words.
10. Music hath charms to soothe the savage breast.
11. The jury decided to acquit the prisoner.
12. To ride leisurely through the country on a bright day in June is a privilege to be remembered.

LESSON CCXVIII

Progressive and Passive Forms of the Infinitive Mode

162. The infinitive, like the other modes, has the progressive and passive forms. The present infinitive, progressive form, consists of the **present active participle,** and the **present infinitive of the copula.** Thus: —

Com.: *to watch* Progr.: *to be watching*

The present perfect infinitive, progressive form, consists of the present perfect infinitive of the copula, and of the present active participle. Thus: —

Com.: *to have watched* Progr.: *to have been watching*

The passive form of the infinitive mode is the same as the progressive, except that the *passive* participle is used in place of the *present active.*

To the tenses of the copula, infinitive mode, we add the present active participle to make the progressive form, and afterwards the passive participle to make the passive form. Thus: —

	PRESENT	PRESENT PERFECT
Com.:	*to be*	*to have been*
Progr.:	*to be* ***watching***	*to have been* ***watching***
Pass.:	*to be* ***watched***	*to have been* ***watched***

To be denotes existence that is present at the time referred to. *To have been* denotes existence that is past and completed [*ended*] at the time referred to.

To be watching denotes an action that is, was, or will be, progressing at the time referred to.

To have been watching denotes an action that has been progressing, but is completed at the time referred to.

To be watched denotes the reception of an action at the time referred to.

To have been watched represents an action as having been received and completed.

Give the progressive and passive forms of the following verbs in the infinitive mode: —

To reach, to strike, to drive, to teach, to write, to scold, to reprove, to try, to hear, to think.

EXERCISE

These forms are often used as *verbal nouns*. Show how they are so used below: —

1. It is our duty to be watching.
2. To have been watching would have been prudent.
3. It is not always pleasant to be watched.
4. To have been hindered at such a time must have been unpleasant.
5. It is sad to see such forgetfulness of duty.
6. To be forgetful in such a cause is sinful.
7. To retaliate is human; to forgive is divine.
8. It is not our purpose to encourage extreme practices.

SEAT WORK

Study the following selection from Bryant. Write answers to these questions: —

1. To whom is the poet probably talking?
2. Where were they?
3. What were they doing?
4. What were playing about them?
5. How does the poet represent these airs?
6. How does he picture them as praying?
7. By what is the prayer accompanied?

Think not that thou and I
Are here the only worshipers today
Beneath this glorious sky,
Mid the soft airs that o'er the meadows play;
These airs, whose breathing stirs
The fresh grass, are our fellow worshipers.

See, as they pass, they swing
The censers of a thousand flowers, that bend
O'er the young herbs of spring,
And the sweet odors like a prayer ascend,
While, passing thence, the breeze
Wakes the grave anthem of the forest trees.

— *Bryant.*

LESSON CCXIX

Parsing and Analysis

Infinitives may be parsed like the following one from sentence 1 of the previous lesson: —

MODEL FOR PARSING

To be watching is a verb, reg., intr., infinitive mode, present tense, progressive form; it is used in this sentence to name

an action, and thus becomes a verbal noun; it explains what is meant by *it,* and is therefore put in the nominative case.

EXERCISE

In a similar way parse the infinitives in these sentences: —

1. Many shop customers were waiting to be served.
2. This voyage deserves to be noted.
3. We ought to be preparing for that great change which must soon come to us all.
4. To have been living at such a time would have been a privilege.
5. Now came still evening on, and twilight gray
   Had in her sober livery all things clad.
   — *Milton.*
6. To have been sleeping at my post when the general passed by, would have cost my life.
7. It is our duty to be always seeking opportunity for doing good.
8. "The Pink Page deserves to be hung, and you too, since you knew all about it," growled the king.
9. When summer came,
   Our pastime was, on bright half holidays,
   To sweep along the plain of Windermere
   With rival oars.
   — *Wordsworth.*
10. He claims to have been well instructed in the arts of war before leaving his native land.

SEAT WORK

Write the analysis of the sentences below, like the model: —

MODEL FOR ANALYSIS

It is our duty to be watching.

1. *It* is the subject.
2. *Is our duty* is the predicate; it predicates that whatever is denoted by *it* belongs to that class of things called duties.
3. *Duty* names one of the class.
4. *Our,* by alluding to the speaker and those associated with him, shows whose duty it is.
5. *Is* shows that the thought is predicated.

6. **To be watching,** by naming an action, shows what is meant by *it*.

1. The natives scarcely know what it is to see the gray head of an Englishman.

2. "I should like," said the Lily, "to bloom in the palace of the king; to be seen by the lords and ladies in their dresses of velvet, silk, and gold."

3. I cannot help thinking that he ought to have recollected the many fields of fight in which we have been contributors to his renown.

4. To have broken the line of battle at that point would have secured the victory.

LESSON CCXX

The Infinitive and Other Phrases in the Predicate

163. The infinitive is sometimes used **with the copula** to form the predicate. Thus: —

1. He *is* ***to go*** *tomorrow.*
2. He *was* ***to have gone*** *yesterday.*

Is to go predicates *decision* in regard to a future action.

Is is the copula, and **to go** is the present infinitive, used with the copula to form the predicate.

Was to have gone predicates *decision* in regard to a past action.

Was is the copula.

To have gone is the perfect infinitive, and is used with the copula to form the predicate.

The *phrase* composed of a preposition and its object is often used with the copula to form the predicate. Thus: —

1. We *are* ***in health.***
2. He *is* ***without friends.***

In the first sentence, **are in health** means the same as *are well.* In the second sentence, **is without friends** means

the same as *is friendless*. These two phrases therefore do the work of an adjective in the predicate.

EXERCISE

Study the use of the infinitive and prepositional phrases: —

1. You are in fault.
2. The fiftieth anniversary of her birthday is to be celebrated next Tuesday.
3. I'm to be queen of the May, mother.
4. You will be in danger of incurring the displeasure of your party, I fear.
5. I am in want of efficient help.
6. A public dinner is to be given in honor of the president's return tomorrow.
7. No trace of blood was to be found.
8. The princess is to be instructed in the art of bread making.
9. The general is to be in town tomorrow.
10. One great object of education is to discipline the mind.

MODEL FOR ANALYSIS

Sentence 1

1. *You* is the subject.
2. **Are in fault** is the predicate.
3. *Are* is the copula.
4. **In fault** is used with the copula to form the predicate, and denotes a predicated condition of the one spoken to.

MODELS FOR PARSING

Sentence 1

Are is a verb, irreg., cop., indic. mode., pres. tense, 2d per., plu. num., to agree with its subject *you*.

In is a preposition, and shows the relation of the fault to the person denoted by the subject.

Fault is a noun, abstract, 3d per., sing. num., neuter gender, object of the relation expressed by the preposition *in*, and therefore put in the objective case.

Sentence 2

Is to be celebrated is a verb, reg., trans., pass. voice, indic. mode, pres. tense, 3d per., sing. num., to agree with its subject *anniversary*.

REMARKS.— In sentence 7, *was to be found* predicates possibility; it means the same as *could be found*.

In sentence 9, *is to be in town* is the predicate. *In town* denotes a condition, and *is to be* predicates that that condition is expected or determined upon. *Is to be* is a verb, irreg., cop., indic. mode., pres. tense, 3d per., sing. num., to agree with its subject *general*.

In sentence 10, *to discipline* is a verbal noun in the nominative case.

SEAT WORK

Write the analysis of sentences 2 and 10, and the parsing of the predicates in sentences 4 and 6.

LESSON CCXXI

Further Study of Phrases

Study the formation and use of the participles, infinitives, and prepositional phrases: —

1. Certain gentlemen and mariners of Norway, having considered all that they had heard of the Earthly Paradise, set sail to find it.
2. Having been arrested and convicted, he was shut up in Bedford jail, and kept there for years.
3. To be loitering when so much work is to be done is disgraceful.
4. They were at variance.
5. Having collected new force by its temporary suspension, the river spread devastation on every side.
6. Principles and manners are to be discussed, and not the motives or characters of those who advocate them.
7. I am in earnest.
8. He knew where they were to be had.
9. He has never been in possession of his father's estate.

10. Having declined the proposal, I determined on a course suited to my own taste.

11. The "Intrepid" herself was a fire ship, having been supplied with combustibles, a mass of which lay in barrels on her quarter-deck, covered only with a tarpaulin.

SEAT WORK

Write the analysis of sentences 1 and 11, and the parsing of the participles in 2 and 10.

LESSON CCXXII

Noun Independent With a Participle

1. ***Having completed*** *our preparations, we set out on our journey.*

2. *The* ***morning having dawned,*** *we resumed our journey.*

3. *The* ***morning had dawned,*** *and therefore we resumed our journey.*

In the first sentence above, the participle *having completed,* assumes an action of the persons represented by *we,* and *we* is the subject of the sentence.

In the second sentence, *having dawned* assumes an action of the morning, but *morning* is not the subject of the sentence. It is no part of the clause of which *we* is the subject. It assumes just what the first clause of the third sentence predicates, and is just as independent of the clause that follows.

In the third sentence, the first clause predicates an action which was the cause of our resuming our journey.

In the second, the *phrase* tells the cause of our resuming the journey.

164. A noun used like *morning* in sentence 2, is sometimes said to be in the **nominative absolute,** and the phrase consisting of the noun and its participle, with their limitations, if they have any, is called a **phrase absolute.**

165. PUNCTUATION.— The **phrase absolute** should be set off by the comma.

EXERCISE

Point out the phrases absolute, tell how each is formed, and what work it does: —

1. Darkness coming upon us, we pitched our tents.
2. My health failing, the enterprise was abandoned.
3. The night, her task completed, stole away on lightest tiptoe.
4. Two games had been finished, the young man losing each time.
5. Topsy came up, her round, hard eyes glittering and blinking with a mixture of apprehensiveness, and their usual odd drollery.
6. Above all, towers Chimborazo, its pure white dome piercing the clear azure.
7. Still above us is a wild chaos of mountains, their sides broken into ravines.
8. Descending from the summit of the pass, we come to Ambato, a town beautifully situated in a deep ravine.

REMARKS.— In sentence 3, *her task completed* tells incidentally what the night had finished before she stole away, and seems to intimate that she stole away *because* that work was accomplished, and she had nothing more to do.

In sentence 4, *the young man losing, etc.*, calls attention to an action that is associated with that of finishing the games. The act of losing is assumed of the young man, while the act of finishing the game is predicated.

In sentence 5, *her round, hard eyes glittering, etc.*, describes Topsy's appearance at the time of coming up.

In sentence 6, *its pure white dome piercing, etc.*, calls attention to an action that is intimately associated with the one denoted by the predicate.

In sentence 7, *their sides broken, etc.*, gives an additional thought concerning the mountains.

In sentence 8, *a town beautifully situated, etc.*, is appositional, not independent.

SEAT WORK

Write the analysis of sentences 2, 3, 5, and 8, like the model: —

MODEL FOR ANALYSIS

Sentence 1

1. *We* is the subject, and *pitched* is the predicate; *our tents* tells what we pitched.

2. **Darkness coming upon us** tells the cause of our pitching tents.

3. **Darkness** names a state, and **coming** assumes an action of it; *upon us* tells where it came.

LESSON CCXXIII

Phrases Absolute

166. Sometimes the action or condition denoted by the participle or infinitive of an absolute phrase is not to be attributed to any particular person or thing, and in such cases there is, of course, no noun given on which the participle or infinitive depends. The first examples of the exercise following afford illustrations of the participle and the **infinitive absolute,** that is, *absolved* from all dependence upon any particular word. Note carefully their punctuation.

167. For emphasis, we sometimes call attention to an object by naming it and afterwards using a pronoun to represent it in the clause that follows; as,—

1. ***Gad,*** *a troop shall overtake him.*
2. *His* ***teeth,*** *they chatter, chatter still.*

A noun so used is said to be **independent by pleonasm.** The figure of pleonasm should never be used except when emphasis is required, otherwise, it becomes a blemish instead of an ornament in language. The fourth example following gives another illustration of its use.

EXERCISE

Give the formation and use of the phrases absolute, and the use of the nouns independent, found in the following sentences: —

1. His conduct, generally speaking, is highly honorable.
2. To be plain with you, I think you are much in fault.
3. This gentleman, taking him for all in all, possessed a wonderful variety of knowledge.
4. God, from the mount of Sinai, whose gray top
   Shall tremble, he, descending, will himself
   Ordain their laws.
5. I never sought an opportunity of meeting him, to tell the truth.
6. The maples bending o'er the gate,
   Their arch of leaves just tinted
   With yellow warmth, the golden glow
   Of coming autumn hinted.
   — *Whittier.*
7. The sun being risen, we departed on our journey.
8. Shame being lost, all virtue is lost.
9. The danger being past, we entered the forest.
10. His father being dead, the prince succeeded to the throne.
11. Paul being a Roman, they feared to kill him.

Remarks.— In sentences 7-11, *being,* the participle of the copula, denotes the present existence of the action or condition assumed by the word that follows.

In sentence 11, *being a Roman* assumes that Paul belonged to a class. *Roman* names one of that class, and *being,* the participle of the copula, denotes the existence of Paul's relation to that class, at the time referred to.

When *being* precedes the passive participle, the two words should be parsed together as a *passive participle,* just as the copula itself and the passive participle are parsed together as a verb in the passive voice.

When *being* precedes an adjective or a noun, it must be

parsed alone. It belongs to the same noun as does the adjective or noun that follows it, and is used as described above.

SEAT WORK

Write the analysis of sentences 4 and 6 on the preceding page.

LESSON CCXXIV

Independent Expressions

Study the independent expressions in all the sentences, and analyze sentences 2 and 3: —

1. The timber is scattered in groves and strips, the whole country being one vast, illimitable prairie, ornamented by small collections of trees and shrubs.

2. And the young city round whose virgin zone
The rivers like two mighty arms were thrown,
Marked by the smoke of evening fires alone,
Lay in the distance.

— *Whittier.*

3. This tree grows to the height of a hundred feet, its slender trunk surmounted by a magnificent tuft of great fan-shaped fronds, under which grows, in large clusters, scaly fruit, resembling pine cones.

4. Why weep ye then for him, who, having won
The bound of man's appointed years, at last,
Life's blessings all enjoyed, life's labors done,
Serenely to his final rest has passed?

SEAT WORK

1. Select and copy five sentences containing absolute or independent expressions, underlining and explaining each of the latter.

2. Write three such sentences of your own, correctly punctuated, and treat them likewise.

LESSON CCXXV

Subjunctive Mode

1. *Whither thou goest, I will go.*

2. *If thou* ***go,*** *see thou* ***offend*** *not.*

3. *Though he was modest in appearance, he was brave in action.*

4. *Though he* ***were*** *a slave today, he would be free tomorrow.*

5. *He was wrong in action, but right in motive.*

6. *If thou canst govern thyself, thou mayest govern others.*

7. ***Were*** *I not your friend, I would not reprove you.*

The first clause in the second sentence above is made conditional by the conjunction *if*. Now this conditional clause and the first clause in sentence 1 have the same subject and the same verb, but the verb in the conditional clause does not change its form for the person and number of its subject.

By comparing sentences 4 and 7 with sentence 5, it will be seen that in the conditional clauses of those sentences, the past tense of the verb *to be* differs from its ordinary form in the same person and number.

168. The peculiar forms which the verb often takes in conditional clauses, constitute what is called the **subjunctive mode.** This mode has only two tenses: the present and the past.

The present tense consists of the name form (present infinitive) without *to*.

The past tense is, in most cases, the same as the ordinary past tense of the indicative mode; but in the verb *to be* the plural form is used with all subjects.

From the examples above, and from others to follow, it is easy to see that the subjunctive form of the verb is not used to declare a fact or truth, but rather to assume, to suppose, to express a condition contrary to fact or possible or probable of fulfillment. It deals with uncertainties and unrealities.

169. The peculiarities of this mode are shown in the following tables: —

TENSE FORMS OF THE SUBJUNCTIVE MODE

Present Tense		*Past Tense*	
1. If I *love*	If we *love*	1. If I *loved*	If we *loved*
2. If thou *love*	If you *love*	2. If thou *loved*	If you *loved*
3. If he *love*	If they *love*	3. If he *loved*	If they *loved*

Present Tense		*Past Tense*	
1. If I *be*	If we *be*	1. If I *were*	If we *were*
2. If thou *be*	If you *be*	2. If thou *wert*	If you *were*
3. If he *be*	If they *be*	3. If he *were*	If they *were*

By the table above it will be seen that the subjunctive mode has no change of form except for *thou,* and none for that except in the past tense of the verb *to be.*

By comparing sentences 3 and 5, at the beginning of this lesson, and by noticing sentence 6, it will be seen that the verb in a conditional clause is not always put in the subjunctive mode. We may, indeed, have conditional clauses with a verb in any tense of the indicative or of the potential mode; but the true subjunctive mode is found only in the two tenses represented in the tables above.

The verbs in such conditional clauses as are found in sentences 3 and 6 are sometimes said to be in the *subjunctive mode, common form;* but it is probably better to say that they are in the indicative or in the potential mode, and that the *clause* is made conditional by the conjunction that introduces it.

Sometimes, however, the clause is made conditional by placing the verb, or the first word of it, before the subject, as seen in sentence 7.

170. The **present** subjunctive usually denotes **future** time; and the **past** denotes **present** or **indefinite** time. Tense does not always show the time suggested by its name.

EXERCISE

Point out the tense form, the time, and the use of the verbs in the subjunctive: —

1. Had I known it, I should not have gone.
2. Were death denied, all men would wish to die.
3. Though thou wert huge as Atlas, thine efforts would be vain.
4. If he be but discreet, he will succeed.
5. If I were to write, he would not regard it.
6. If thou cast me off, I shall be miserable.
7. If thine enemy be hungry, give him bread to eat.
8. If this be enthusiasm, would that all were enthusiasts.
9. Thy brow,
   Glorious in beauty though it be, is scarred
   With tokens of old wars.
   — *Bryant.*

Remarks.— In sentence 3, the subordinate clause states a condition *notwithstanding which* the efforts "would be vain." The subordinate clause in sentence 9 is used in a similar way.

SEAT WORK

Write the analysis of sentences 1, 2, 3, and 8, like the model: —

MODEL FOR ANALYSIS

Sentence 4

1. *He* is the subject.
2. *Will succeed* is the predicate.
3. **If he be but discreet** tells the condition under which he will succeed.
4. **If** introduces the clause and shows it to be subordinate.
5. *He* is the subject of the clause, and *be discreet* is the predicate.
6. **But** makes the predicate emphatic; the condition affirmed by the predicate is the only one we care to make. The other conditions of success are already certain.

LESSON CCXXVI

Conditional Clauses

Study the conditional clauses in reference to mode, tense, time, and use: —

1. If your sweet flowers remain with you,
   Fruitless your boughs must be.
2. I will await his coming, though it be a year.
3. If God required from thee an angel's deeds,
   He would have given thee an angel's powers.
4. I watched the proceedings with considerable interest, though I took no active part in them.
5. Had I the wings of a fairy,
   Up to thee would I fly.

   — *Wordsworth.*
6. He will not be pardoned, unless he repent.

171. When to use the **subjunctive mode in conditional clauses** is a perplexing question. Authors do not agree very well on this point. Perhaps Goold Brown's rule is as safe as any. It is in substance as follows: —

1. A future contingency is best expressed by a verb in the subjunctive present.

2. A mere supposition with indefinite time is best expressed by a verb in the subjunctive past.

3. A conditional circumstance assumed as a fact, requires the indicative mode.

The following sentences illustrate the rules just given: —

1. If thou forsake him, he will cast thee off forever.
2. If it were not so, I would have told you.
3. Though he is poor, he is contented.

Note the punctuation of conditional clauses.

SEAT WORK

Write the following sentences correctly according to the rules given on the preceding page.

1. He will not be pardoned, unless he repents.
2. They will fine thee, unless thou offerest an excuse.
3. I wish that I was at home.
4. He will maintain his cause, though he lose his estate.
5. I shall walk out in the afternoon, unless it is rainy.
6. Take heed lest your reputation suffers.
7. On condition that he comes, I consent to stay.
8. If he is but discreet, he will succeed.
9. If thou castest me off, I shall be miserable.
10. Watch the door of thy lips, lest thou utterest folly.
11. If thou feltest as I do, we should decide.
12. Though thou sheddest thy blood in the cause, it would but prove thee sincerely a fool.

LESSON CCXXVII

Conditional Clauses

Study the conditional clauses as in the previous lesson: —

1. If this be peace, pray what is war?
2. Magellan declared that should they even be reduced to eat the leather of their shoes, he would persevere to the end.
3. She said, "Not so: but I will know
   If there be any faith in man."
   — *Tennyson.*
4. Never in the coming years,
   Though he seek for it with tears,
   Will he find so sweet a rest.
5. But should Providence determine otherwise, should you fall in this struggle, should the nation fall, you will have the satisfaction of having performed your part.
6. Though winter storms be nigh,
   Unchecked is that harmony.
   — *Wordsworth.*

7. Pack your thoughts close together, and though your article may be brief, it will have weight, and be more likely to make an impression. —*"How to Write."*

8. And did not pity touch my heart,
To see how ye are all distrest,
Till my ribs ached, I'd laugh at you.

— *Wordsworth.*

SEAT WORK

1. Select and copy seven sentences containing a variety of conditional clauses, underlining each clause, and telling its use.

2. Write three such sentences of your own, with correct punctuation.

LESSON CCXXVIII

Description of the Tense Forms

Study the description of tense forms, and put the verb *work* in one person in each form described: —

1. Common Form

PRESENT TENSE

Indicative: The simplest form of the verb.

Potential: The name form without *to,* with *may, can,* or *must* as auxiliary.

Imperative: The name form without *to.*

Infinitive: The name form.

Subjunctive: The name form without *to.*

PAST TENSE

Indicative: In all regular verbs, the present tense with *ed* added.

Potential: The name form without *to,* with *might, could, would,* or *should,* as auxiliary.

Subjunctive: Has the same form as the past plural indicative.

FUTURE TENSE

Indicative: The name form without *to,* with *shall* or *will* as auxiliary.

PRESENT PERFECT TENSE

Indicative: Has the past active participle for basis, and the *present indicative* of *to have* as auxiliary.

Potential: The past active participle as basis, and the present *potential* of *to have* as auxiliary.

Infinitive: The past active participle as basis, and the present *infinitive* of *to have* as auxiliary.

PAST PERFECT TENSE

Indicative: The past active participle as basis, and the *past indicative* of *to have* as auxiliary.

Potential: The past active participle as basis, and the past *potential* of *to have* as auxiliary.

FUTURE PERFECT TENSE

Indicative: The past active participle as basis, and the *future indicative* of *to have* as auxiliary.

2. Progressive Form

Indicative: Has the present active participle for basis and the indicative tenses of *to be* as auxiliary.

Potential: The present active participle as basis, and the potential tenses of *to be* as auxiliary.

Imperative: The present active participle as basis, and the imperative of *to be* as auxiliary.

Infinitive: The present active participle as basis, and the infinitive tenses of *to be* as auxiliary.

Subjunctive: The present active participle as basis, and the subjunctive tenses of *to be* as auxiliary.

3. Passive Form

The passive form is made in the same way as the progressive form, only we use the *passive* participle as basis instead of the *present active.*

4. Emphatic Form

PRESENT TENSE

Indicative: The name form without *to,* for basis, and the present indicative of *to do* as auxiliary.

Imperative: The name form without *to,* for basis, and the imperative of *to do* as auxiliary.

PAST TENSE

Indicative: The name form without *to,* and the past indicative of *to do* as auxiliary.

SEAT WORK

Write out the verb *write* in the third person singular in each of the forms described above.

LESSON CCXXIX

Condensed Conjugation of the Verb

172. A systematic arrangement of all the forms of the verb in its various modes and tenses is called the **conjugation of the verb.** The diagram on page 351 is meant to show at a glance all the forms of the verb and its participles.

In each tense we give, first, the common form, and immediately below it, the progressive and the passive; also the emphatic wherever it occurs.

There are four ways of reciting from this diagram: —

1. Following the top line through from left to right, we find all the tenses of the indicative mode, common form; and the second, third, and fourth lines followed through in the same way give in succession the progressive, passive, and emphatic forms of the same mode. Proceed in like manner with each mode, first giving all the tenses in the common form, then in the progressive, etc.

2. First give *all* the forms of the present tense, indicative mode; then all the forms of the past tense, same mode; thus passing on to the right until the conjugation of the verb in the indicative mode is made complete. Proceed in the same way with each successive mode until the entire conjugation has been given.

3. Give the common form of the present indicative; then the common form of the potential present, and so down the left-hand column until the common form in the present tense of all the modes has been given. Then following down the second column, give the common form in the past tense of all the modes, and proceed in the same way with column after column throughout all the tenses. Then go back and go through the progressive form in the same way, and so on until all the forms have been given.

4. Give all the forms in the present indicative, and then all the forms in the present potential, and so on down the left hand column throughout all the modes. Proceed in the same way with each of the other tenses until the conjugation is complete.

All the tense forms of the verb *to be* may be seen in the auxiliaries of the progressive and passive forms.

By examining the diagram on the opposite page, it will also be seen that,—

1. The **past participle** is used as basis in the common form of the perfect tenses and the perfect participle.

2. The **present active participle** is used as basis in all the tenses of the progressive form, and in the perfect progressive participle.

3. The **passive participle** is used as basis in all the tenses of the passive form, and in the perfect passive participle.

This diagram presents at a glance all the forms which the verb can take in the various modes and tenses, and is substantially a complete conjugation. It may be read in at least four different ways. By thus taking the same forms in different orders we afford new views of the same relations, and prevent monotony in recitation. The subject is fully treated, and the diagram explained, on preceding pages. This diagram will be found invaluable for drills, for reviews, and for reference.

DIAGRAM OF TENSE FORMS AND PARTICIPLES

TENSES	PRESENT	PAST	FUTURE	PRESENT PERFECT	PAST PERFECT	FUTURE PERFECT
Indicative Mode	see or sees. am, is, or are **seeing.** am, is, or are **seen.** do see or does see.	saw. was or were **seeing.** was or were **seen.** did see.	shall see. shall be **seeing.** shall be **seen.** (**will** may be used instead of **shall.**)	have or has **seen.** have or has been **seeing.** have or has been **seen.**	had **seen.** had been **seeing.** had been **seen.**	shall have **seen.** shall have been **seeing.** shall have been **seen.** (**Will,** if desired.)
Potential Mode	may **see.** may be **seeing.** may be **seen.**	might **see.** might be **seeing.** might be **seen.**	(Other potential auxiliaries may be substituted for **may** in the various tenses.)	may have **seen.** may have been **seeing.** may have been **seen.**	might have **seen.** might have been **seeing.** might have been **seen.**	
Imperative Mode	see. be **seeing.** be **seen.** do see, etc.					
Infinitive Mode	to see. to be **seeing.** to be **seen.**			to have **seen.** to have been **seeing.** to have been **seen.**		
Subjunctive Mode	If I, he, we, you, or they— see. be **seeing.** be **seen.**	If I, he, we, you, or they— saw. were **seeing.** were **seen.**				
Participles	seeing. seen.	seen. seen.		having **seen.** having been **seeing.** having been **seen.**		

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4. The **name form** without *to* is used as basis in the future indicative and in the present and past potential. It constitutes the only tense of the imperative, and the present tense of the subjunctive.

The **name form** *complete* constitutes the present tense of the infinitive mode.

5. The verb **to have** is used as auxiliary in the perfect tenses and the perfect participle, common form.

6. The verb **to be** is used as auxiliary in the progressive and passive forms.

SEAT WORK

Write out in all persons and both numbers all the forms of the indicative mode given in the first cross section of the diagram, according to directions given for the first method of reciting. Arrange your work in neat tabular form.

LESSON CCXXX

Exercise on Verb Forms

Determine the mode, tense, and time of each verb form, and give the principal parts of the irregular verbs: —

1. Although one were watching him closely, it would be impossible to detect the fraud.

2. If thou do these things, show thyself to the world.

3. Though he were incased in triple armor, he could not resist the stroke.

4. Our mother, while she turned her wheel
Or run the new-knit stocking heel,
Told how the Indian hordes came down
At midnight on Cochecho town,
And how her own great-uncle bore
His cruel scalp mark to fourscore.

— *Whittier.*

5. Though these three men, Noah, Daniel, and Job, were in it, they should deliver but their own souls by their righteousness, saith the Lord God.— *Ezekiel 14: 14.*

6. Had I the pinions of a dove,
I'd fly away, and be at rest.

7. And thither the miser crept by stealth
To feel of the gold that gave him health,
And to gaze and gloat with his hungry eye
On jewels that gleamed like a glowworm's spark
Or the eyes of a panther in the dark.

8. If thou art worn and hard beset
With sorrows that thou wouldst forget,
If thou wouldst read a lesson that will keep
Thy heart from fainting and thy soul from sleep,
Go to the woods and hills! No tears
Dim the sweet look that Nature wears.

— *Longfellow.*

SEAT WORK

Write the classification of each verb by mode and tense, and the principal parts of irregular verbs: —

1. With beating heart to the task he went;
His sinewy frame o'er the gravestone bent;
With bar of iron heaved amain,
Till the toil drops fell from his brows, like rain.
It was by dint of passing strength,
That he moved the massy stone at length.
I would you had been there, to see
How the light broke forth so gloriously,
Streamed upward to the chancel roof,
And through the galleries far aloof!
No earthly flame blazed ere so bright:
It shone like heaven's own blessed light,
And, issuing from the tomb,
Showed the monk's cowl, and visage pale,
Danced on the dark-browed warrior's mail,
And kissed his waving plume.

— *Lay of the Last Minstrel.*

2. Few leaves of Fancy's spring remain;
But what I have I give to thee.

— *Bryant.*

LESSON CCXXXI

Comparison Introduced by an Adjective

1. *The pen is* ***mightier than*** *the sword.*
2. *They were* ***more beautiful than*** *other women.*
3. *He is* ***worse than*** *a thief.*

173. In the first sentence, the *pen* and the *sword* are compared in regard to the quality of might. *Mightier* denotes the quality, and by its form suggests a comparison of two objects in regard to that quality. It may be said to introduce the comparison, and the clause "*than the sword*" to complete it. That form which the adjective takes for the purpose of denoting comparison is called its **comparative form** or *comparative degree*. The comparative form of short words is usually made by the addition of *er,* while long words employ one of the adverbs *more* or *less* for the same purpose. Thus: —

wonderful, *more* wonderful, *less* wonderful

Some adjectives have very irregular ways of making their comparative form. For example: —

good, *better* bad, *worse*

Adverbs sometimes take the comparative form; as,—

1. *He can write* ***faster*** *than I.*
2. *The Jordan flows* ***more rapidly*** *than the Hudson.*

In the *second sentence* at the head of this lesson, *more beautiful* means the same as *beautifuler;* so *more* is almost as much a part of the adjective as the termination *er.* The women represented by the pronoun *they* are compared with other women in regard to the quality of beauty. *Beautiful* denotes the quality, and *more,* like the termination *er,* suggests the comparison; the clause "*than other women*" completes it.

In the third sentence, the person denoted by *he* is compared with a thief in regard to the quality of badness. *Worse* de-

notes the quality, and by its form introduces the comparison which is completed by the clause *" than a thief."*

In the sentence, *The Jordan flows more rapidly than the Hudson,* the two streams are compared in regard to their manner of flowing. *Rapidly* denotes the manner, and *more* suggests that the flowing of the Jordan is to be compared with the flowing of some other stream.

EXERCISE

Describe the comparisons as above: —

1. They were more frightened than we.
2. She can read better than I.
3. My health is better than it was when you were here.
4. It is better to be alone than in bad company.
5. You must bear greater troubles than these.
6. Beneath the shadow of their boughs the ground is not more still than they.— *Bryant.*
7. Why should an American sailor be treated worse than a dog?
8. What is stronger than a lion? and what is sweeter than honey?

REMARKS.— If the ellipsis were supplied in the fourth sentence, it would read, " It is better to be alone than *it is* [*good*] *to be* in bad company." In this sentence, two conditions are compared,— that of being alone, and that of being in bad company. *To be alone* names one condition, and *to be in bad company* names the other; so each of these groups should be parsed as a *verbal noun,* the first in apposition with *it* expressed, and the second in apposition with *it* understood.

NOTE.— If after parsing these groups as a whole, it be thought worth while to take up the separate words, *to be* should be parsed as the infinitive of the copula (a copula that still denotes the *existence* of the condition expressed by the words following it, but has lost its power to predicate that condition), and *alone* as an adjective, independent, or absolute. *In bad company* is a phrase in the same relation as *alone,* so the preposition *in* has no antecedent term of relation. The meaning

is not for *any particular one* to be alone or in bad company, but for *any one,* and therefore forbids the application of these conditions to any particular person. It may be interesting to notice how these groups become verbal nouns. The thought brought out in sentence 4 might be expressed thus: —

When any one is alone, he is in a more favorable condition than when he is in bad company.

Now if we wish to name the thought predicated in each subordinate clause, we must convert each predicate into a noun, but in order to do this we must destroy its power of predication. This is done by changing the copula to the participial or the infinitive form. This gives us *being alone* or *to be alone* as a name for the thought expressed by the first predicate, and *being in bad company* or *to be in bad company,* for the second.

SEAT WORK

1. Select or write five sentences containing comparison, and write their analysis like the following model: —

Edwin is taller than George.

1. *Edwin* is the subject; *is taller* is the predicate; it predicates a quality.

2. **Taller** denotes the predicated quality, and by its termination shows that two things are to be compared with reference to this quality.

3. **Than George** is an elliptical clause, and completes the comparison introduced by *taller.*

4. **Than** introduces the clause, and indicates its use. *George* is the subject; *is tall,* understood, is the predicate.

174. When more than two things are compared, the adjective or adverb takes what is called the **superlative form.** In short words, this form is usually made by adding *est* to the common form; but in long words, it is made by using *most* or *least* instead of the termination *est.*

2. Select five sentences containing superlative forms.

LESSON CCXXXII

Clauses Introduced by *As*

By studying the examples of the last lesson we see that *subordinate* conjunctions, as well as *coordinate* conjunctions, may have correlatives.

175. Clauses joined by subordinate correlatives are sometimes called **correlative clauses.** The subordinate correlative clause is an adverbial clause whose relation to some adjective or adverb is shown by correlative words.

The examples in the last lesson contain comparisons of inequality. In such comparisons the subordinate clause is always introduced by *than,* preceded by some correlative adjective or adverb in the comparative form. But we often wish to describe a thing by comparing it with something that has an equal amount of some quality. This is called a comparison of *equality,* and is illustrated by the examples of this lesson. It will be noticed that comparisons of equality employ the correlatives *as* — *as* or *so* — *as*.

EXERCISE

Point out the correlatives, and tell what things are compared on a basis of equality: —

1. The peasant is as gay as he.
2. Man is not so wise as his Maker.
3. Fair is that land as evening skies.
4. Work as long as you can.
5. As far as the eye could reach, all was ruin and desolation.
6. Some think that she can sing as well as Jenny Lind.
7. Other men, as well as poets, may be lovers of the beautiful.
8. Our conquest there, after twenty years, is as crude as it was the first day.
9. Into Hiawatha's wigwam
   Came two other guests, as silent
   As the ghosts were, and as gloomy.

10. In many parts, the thirsty traveler discovers springs as bright and limpid as those of our New England hills.

REMARKS.— In sentence 2, *so* is used as the first term of the correlatives because it is preceded by the negative *not*.

In sentence 7, *as well as* is a coordinate conjunction; its office is like *and*, only it gives greater emphasis to the relation. It is said to denote emphatic correspondence. The same relation might be made more emphatic by the use of correlatives. Thus: *Not only* poets, *but also* other men, are lovers of the beautiful.

SEAT WORK

1. Write the analysis of sentences 3 and 9 like the model.

2. Write the parsing of the correlatives in sentences 2 and 10 like the models: —

MODEL FOR ANALYSIS

Sentence 1

1. *Peasant* is the subject; *is gay* is the predicate; it predicates quality.

2. *Gay* denotes the predicated quality, and **as** shows that two things are to be compared with respect to that quality.

3. **As he** completes the comparison introduced by the first *as*.

4. **As** introduces the clause, and indicates its use.

5. *He* is the subject, and *is gay*, understood, is the predicate.

MODELS FOR PARSING

As (*the first one*) is a conjunctive adverb. As a conjunction, it is correlative to the second *as*, and as an adverb, it slightly modifies the adjective *gay*.

As (*the second one*) is a conjunction, subordinate; it is correlative to the first *as*, and shows the relation of its clause to *gay*.

LESSON CCXXXIII

Correlative Clauses With *As* and *Than*

Point out the comparisons of equality and inequality, and the correlatives used: —

1. My father is seven years older than my mother.
2. I have returned to refute a libel as false as it is malicious.
3. And the brown ground bird in the glen,
   Still chirps as merrily as then.
   — *Bryant.*
4. Be more anxious to acquire knowledge than to show it.
5. The brook,
   Bordered with sparkling frostwork, was as gay
   As with its fringe of summer flowers.
   — *Bryant.*
6. O ye wild winds! a mightier power than yours, in chains upon the shore of Europe lies.
7. Purple, and crimson, and scarlet, like the curtains of God's tabernacle, the rejoicing trees sank into the valley in showers of light, every separate leaf quivering with buoyant and burning life; each, as it turned to reflect or to transmit the sunbeam, first a torch and then an emerald.— *John Ruskin.*
8. As the hart panteth after the water brooks, so panteth my soul after thee, O God.— *Psalms.*
9. To teach men to be orators is little less than to teach them to be poets.— *Goldsmith.*
10. Like as a father pitieth his children, so the Lord pitieth them that fear him.— *Psalms.*

SEAT WORK

1. Select and copy four sentences, two containing a comparison of equality, and two of inequality, underlining the correlatives.

2. Write four of your own of the same kind.

LESSON CCXXXIV

Correlative Clauses Denoting Consequence

Study the models for analysis and parsing below, then point out the correlatives in the following sentences, and tell what work they do: —

1. The day was so stormy that it was not prudent to venture out.
2. He was so much injured that he could not walk.
3. The patient had gained so much strength that he was able to ride out.
4. John arrived as soon as I.
5. Then there escaped from her lips a cry of such terrible anguish
   That the dying heard it, and started up from their pillows.
   — *Longfellow.*
6. Thus fares it still in our decay;
   And yet the wiser mind
   Mourns less for what Age takes away
   Than what it leaves behind.
   — *Wordsworth.*

MODEL FOR ANALYSIS

Virtue is so amiable that even the vicious admire it.

1. *Virtue* is the subject, and *is amiable* is the predicate; it predicates quality.

2. *Amiable* denotes the predicated quality.

3. **So** indicates that a clause is to follow that will show the degree of the quality by telling what effect it produces.

4. **That the vicious admire it** tells the effect of the quality, and in that way shows how much of it the subject possesses.

5. **That** introduces the clause, and indicates its use.

6. *Vicious,* or the noun limited by it, is the subject of the clause, *admire* is the predicate, and *it* is the object.

7. *Even* gives emphasis to the assertion, and seems to suggest that it is true against what would be probable.

MODELS FOR PARSING

So is a conjunctive adverb. As a conjunction, it is correlative to *that;* as an adverb, it slightly modifies the adjective *amiable.*

That is a conjunction, subordinate; it is correlative to *so,* and shows the relation of its clause to *amiable.*

SEAT WORK

Write the analysis of sentence 5, and the parsing of the correlatives in sentences 3 and 6.

LESSON CCXXXV

Transposed Correlative Clauses

176. In most of the examples of this lesson, the subordinate clause comes first, and the correlative conjunction at the head of it awakens an expectation of a principal clause containing a correlative word that will **introduce a comparison.** The correlative word in the principal clause introduces a comparison, and directs the mind backward to the subordinate clause which completes it.

EXERCISE

Study the models for analysis and parsing below, then study the other sentences in the same way: —

1. As the door turneth upon its hinges, so doth the slothful man upon his bed.

2. As a bird that wandereth from her nest, so is a man that wandereth from his place.

3. As is your influence, so is your destiny.

4. As the rose breathes sweetness from its own nature, so the heart of the benevolent man produces good works. — *Dodsley.*

5. As round the reaper falls the grain,
So the dark host around him fell,
So sank the foes of Israel.
— *Whittier.*

6. One evening, after the sheep were folded, and we were all seated beneath the myrtle which shaded our cottage, my grandsire, an old man, was telling of Marathon and Leuctra; and how, in ancient times, a little band of Spartans, in a defile of the mountains, had withstood a whole army.— *Elijah Kellogg.*

MODEL FOR ANALYSIS

Sentence 1

1. *Man* is the subject, *doth turn* is the predicate, and *upon his bed* tells where he turns.

2. **So** indicates that the turning of the man is to be compared with a similar turning of something else.

3. **As the door turneth upon its hinges** completes the comparison introduced by *so.*

4. **As** introduces the clause and indicates its use.

MODELS FOR PARSING

As is a conjunction, subordinate; it is correlative to *so,* and shows the relation of its clause to *doth turn.*

So is a conjunctive adverb. It is correlative to *as,* and slightly modifies *doth turn.*

REMARKS.— The true relation of the subordinate clause in sentence 2, may be seen by comparing the following equivalent expressions: —

1. A man that wandereth from his place is *like a bird that wandereth from her nest.*

2. A man that wandereth from his place is *as a bird that wandereth from her nest.*

3. *As a bird that wandereth from her nest, so* is a man that wandereth from his place.

These sentences all express the same thought. Each predicates a *condition* of the man that wanders from his place, and in each the condition is brought out *by comparison.* In the first, the comparison is completed by a *phrase,* and in the second and third, by a *clause.* This clause is substantive, for it is used with the copula to form the predicate.

In the second sentence, *as* introduces the substantive clause and indicates its use. It is a conjunction, subordinate; it shows that its clause will denote comparison, and that it is subordinate in rank.

In the third sentence, the clauses are transposed. *As,* in this sentence, is parsed just as it is in the model above. *So* is called a conjunctive adverb; it is correlative to *as,* and perhaps it slightly limits the verb.

SEAT WORK

Rewrite sentences 3, 4, and 5 like sentence 2 above, then tell in writing how the comparison is expressed in each case.

LESSON CCXXXVI

Correlative Clauses With *The*

177. Sometimes the word *the* is used with an adverb in the comparative degree as a correlative for the purpose of showing **corresponding increase or decrease.** Thus: —

1. ***The more*** *we study,* ***the more*** *we thirst for knowledge.*
2. ***The fewer*** *friends we claim,* ***the fewer*** *ties are broken.*

In many instances, the increase and decrease are in inverse relation. Thus: —

The less *the passions are indulged,* ***the more easily*** *they are controlled.*

The, when used as above, is commonly parsed as an adverb, but it seems to have something of the nature of a conjunction; for the two *the's* are certainly correlative to each other, and indicate a relation between the clauses that would not necessarily exist if these words were omitted.

EXERCISE

Point out the correlatives, and tell what each correlative clause expresses: —

1. As we do to others, so shall it be done to us.
2. The longer I use the book, the better I like it.
3. These English parks have trees as fine and as effective as any of ours.
4. O, teach him that the Christian man
   Is holier than the Jewish priest.
   — *Whittier.*
5. In the lone and long night watches, sky above and wave below,
   Thou didst learn a higher wisdom than the babbling schoolmen know.
   — *Whittier.*
6. We are so afraid of each other's doctrines, that we cannot cure each other's sins.
7. What he gives thee, see thou keep;
   Stay not thou for food or sleep:
   Be it scroll, or be it book,
   Into it, knight, thou must not look;
   If thou readest, thou art lorn!
   Better hadst thou ne'er been born.
   — *Scott.*
8. The gigantic genius of Shakespeare so far surpassed the learning and penetration of his time, that his productions were little read and less admired.

Remarks.— In sentence 5, the expression *sky above and wave below* consists of two absolute phrases joined coordinately by *and*. Each of the nouns *sky* and *wave* is independent with an adjective instead of a participle. Each expression comes from a clause having an adjective or adjective phrase in the predicate.

We have seen that clauses are abridged to absolute phrases by destroying their power of predication. This is done by changing the verb to a participle whenever the verb constitutes the entire predicate; but whenever the predicate consists of a

copula and a noun, the copula is changed to a participle; as, Paul *was* a Roman; Paul *being* a Roman.

Whenever the predicate consists of a copula and an adjective, we may change the copula to a participle, or we may drop it entirely, as in the sentence which forms the subject of this remark.

In sentence 6, *each* is used to show that the persons represented by *we* act reciprocally in being afraid of doctrines. *Each,* or the noun limited by it, is commonly regarded as being in apposition with *we,* and therefore in the nominative case; while *other's,* or the noun limited by it, is in the possessive case.

SEAT WORK

Write the analysis of sentences 2, 5, and 6, and the parsing of the correlatives.

LESSON CCXXXVII

Correlative Clauses Denoting Purpose

178. Correlatives sometimes stand grouped together so that they **do not readily appear to be correlatives,** yet it is plain that they are so used. Examples are *so that, such that, in order that.* Sometimes the first member of the correlatives is not expressed, as in sentence 3. Study the models on the following page.

179. PUNCTUATION.— Correlative clauses are not usually separated by any mark of punctuation when the clause completing the comparison is introduced by **as** or **than,** or when the clauses are closely joined by **so that** or **such that.** But they should be separated by the comma whenever the second correlative word is followed by a comma, or when the correlative words stand at the head of their respective clauses.

Correlative clauses joined by other words than those mentioned above are generally separated by the comma.

EXERCISE

Point out the correlatives, and show what work they do: —

1. He visited the springs that he might improve his health.
2. Cæsar visited Britain, in order that he might conquer the inhabitants.
3. Live well that you may die well.
4. The foliage of the trees is as dense as ever, and as green.
5. Better is the storm above it, than the quiet of the grave.
6. The man traveled in order that he might regain his strength.
7. We can discover nothing so sublime as the spirit of self-sacrifice.
8. Shall your good State sink her honor that her gambling stocks may rise?
9. As the tides of the sea arise in the month of September, flooding some silver stream till it spreads to a lake in the meadow, so death flooded life.

MODEL FOR ANALYSIS

Sentence 2

1. *Cæsar* is the subject.
2. *Visited* is the predicate.
3. *Britain* names the place visited by him.
4. **In order that he might conquer the inhabitants** tells why he visited Britain.
5. **In order** awakens an expectation of a clause that will tell why Cæsar visited Britain.
6. *That he might conquer the inhabitants* meets the expectation raised by *in order.*
7. *That* introduces the clause.

MODELS FOR PARSING

In order is a conjunctive adverb; it is correlative to *that,* and slightly modifies *visited.*

That is a conjunction, subordinate; it is correlative to *in order,* and shows the relation of its clause to *visited.*

SEAT WORK

Select and copy one example of each kind of correlative clause you have studied, underlining the correlatives.

LESSON CCXXXVIII

Correlative Clauses

Study the various correlative clauses, pointing out the correlatives and the work they do, noting also the punctuation: —

1. They have given their lives, in order that the nation might live.
2. God sent his singers upon earth
   With songs of sadness and of mirth,
   That they might touch the hearts of men,
   And bring them back to heaven again.
   — *Longfellow.*
3. O lady fair, I have yet a gem which a purer luster flings
   Than the diamond flash of the jeweled crown on the lofty brow of kings,—
   A wonderful pearl of exceeding price, whose virtue shall not decay,
   Whose light shall be as a spell to thee, and a blessing on thy way!
   — *Whittier.*
4. The more the love of poetry is cultivated and refined, the more do men strive to make their outward lives rhythmical and harmonious.
5. As I darkened the light, he cast his eyes toward the window, that he might catch the feeble rays of the moon.
6. The sun is so bright that it dazzles the eyes.
7. The fingers of the rain
   In light staccatos on the window played,
   Mixed with the flame's contented hum, and made
   Low harmonies to suit the varied strain.
   — *Bayard Taylor.*

REMARK.— In sentence 3, *as a spell* is an elliptical substantive clause used with *shall be,* to form the predicate. It means "as a spell *would be.*"

SEAT WORK

Write an example of your own of each kind of correlative clause vou have studied, underlining the correlatives.

LESSON CCXXXIX

Emotional Expressions

Wonderful *are the works of God!*

This sentence not only predicates a quality of the works of God, but it also shows that emotion is awakened by the thought.

In spoken language the emotion is shown chiefly by the tone and modulations of the voice; but in written language the attendant emotion is shown by the arrangement of the words, and by the use of the exclamation point at the close of the sentence.

In the sentence given above, the word *wonderful* is put in a prominent position, because it denotes the quality that excites emotion. If the sentence were written thus: "The works of the Lord are wonderful," no emotion would be indicated.

180. Exclamatory sentences are generally introduced by some word which gives notice of the **emotional character of the thought** to be expressed. These words are *oh, how, what,* and the like.

EXERCISE

Study the models below, then tell how emotion is expressed and indicated in the following sentences: —

1. How grandly the huge waves mount toward the sky!
2. What fearful sounds come from the dark vault!
3. How his gray skirts toss in the whirling gale!
4. What a tale of terror their turbulency tells!
5. How pale is the face of that young sufferer!
6. How delicious, how real, are such remembrances!
7. With what a look of longing and sorrow she turned from us!

8. With what fearful eagerness the people watch for signs of coming rain!

9. With what a glory comes and goes the year!

10. How it tolls for the souls
Of the sailors on the sea!
— *T. B. Aldrich.*

11. How it clatters along the roofs, like the tramp of hoofs!

12. What soft, fleecy clouds floated in the clear, blue sky!

13. The youth, in the freshness and vigor of life, little realize the value of their abounding energy. A treasure more precious than gold, more essential to advancement than learning or rank or riches, — how lightly it is held! how rashly squandered! — *Mrs. E. G. White.*

MODELS FOR ANALYSIS

How wonderfully the flowers are made!

1. This group of words is an exclamatory sentence; it predicates a thought, and shows that emotion is awakened by that thought.

2. *Flowers* is the subject.

3. *Are made* is the predicate.

4. *Wonderfully* shows *how* the flowers are made,— that they are so made as to excite wonder in those who behold them.

5. **How** shows that the *manner* in which they are made excites an *unusual degree* of wonder. It takes the most prominent place in the sentence in order to show what *modification* of the thought excites the emotion.

What blessings we enjoy!

1. This group of words is a sentence; it expresses a thought, and shows that emotion is excited by that thought.

2. *We* is the subject.

3. *Enjoy* is the predicate.

4. *Blessings* names the things that are enjoyed.

5. **What** seems to show that the blessings here meant are *peculiar,* and either *unusually great* or *remarkably abundant.*

It takes the first place in the sentence to show that this *peculiarity* of the blessings is what excites the emotion.

MODELS FOR PARSING

How is an adverb, added to *wonderfully* to show that the flowers are so made as to excite an *unusual degree* of wonder.

What is an adjective, added to *blessings* to show that the blessings are either *unusually great* or *very abundant.*

SEAT WORK

Write the analysis of sentences 1, 8, and 12, and the parsing of the exclamatory words.

LESSON CCXL

Emotion Expressed by a Single Word

1. ***Alas!*** *thy youth is dead!*
2. ***Ah!*** *how cold are their caresses!*
3. ***Hark!*** *I hear the tread of armed men!*

In the arrangement of the words in the first sentence there is nothing to indicate emotion.

Alas denotes an emotion of sadness, and the sentence that follows it shows what thought awakens the emotion.

181. The **emotional character of the thought** is still further shown to the eye by the exclamation point, and to the ear by the tones and modulations of the voice.

In sentence 2, the emotion is shown by the words *ah* and *how. Ah* is used expressly for that purpose. It is not really a part of the sentence, but stands alone, and is, to a great degree at least, independent. It denotes a sudden emotion of *grief* or *sadness,* and the sentence that follows it explains the cause. *How,* by its prominent position in the sentence, shows just what modification of the thought excites the emotion. It

is the unusual degree of coldness. The quality itself is shown by *cold,* but the unusual or unexpected degree of the quality is definitely shown by *how.*

In the third sentence, *hark* is the predicate of a clause with *thou, you,* or *ye,* understood as its subject. It exhorts the person spoken to to act; but, at the same time, indicates an emotion of *fear* or *surprise,* without telling what awakens that emotion.

EXERCISE

Note the emotional terms, tell what general kind of emotion they indicate, and point out the cause of the emotion: —

1. Alas! the sweetness of Annette's manners was not the beaming of a lovely spirit.
2. Ugh! the old men all responded from their seats beneath the pine trees.
3. Hark! distant voices ripple the silence deep.
4. Hurrah! there they come!
5. Bah! how disgusting are such actions!
6. Why! how you look!
7. Hush! came not faint whispers near?
8. There! my work is done.
9. See! a rocket cleaves the sky from the fort,— a shaft of light.
10. O, wash away these scarlet sins!
11. Well done! thy words are great and bold.
12. What! are these my guests?

Remarks.— Sentences 7 and 12 are emotional and interrogative at the same time.

Sentences 1, 2, 3, 8, 9, 11, are simply declarative, and followed by the period. The emotion is indicated by *alas, ugh, hark, there, see,* and *well done.*

Hark, hush, see, well done, are all elliptical clauses, but have been so much used as exclamations, that when so employed, they seem to have nearly lost their original signification, and are commonly parsed as interjections.

SEAT WORK

Rewrite the preceding sentences by substituting for each emotional term an equivalent phrase or clause embodying the same or a similar idea.

LESSON CCXLI

Elliptical Expressions of Emotion

Oh for a lodge in some vast wilderness!

182. The meaning of this sentence seems to be, "Oh how I long for a lodge in some vast wilderness!" The **subject and predicate are both understood.** *For a lodge, etc.,* modifies the predicate understood; it tells the tendency or direction of my longing. *Oh* denotes an emotion of intense earnestness, mingled, perhaps, with impatience. The cause of this emotion is not given.

183. PUNCTUATION.— Exclamatory expressions are usually followed by the **exclamation point.** Interjections are followed by this point when emphatic; but when they are not emphatic, yet require a pause after them, and are followed by an exclamatory clause, the comma is placed after the interjection, and the exclamation point at the end of the clause.

Whenever the interjection is so closely connected with what follows as to admit of no pause, the comma is omitted.

EXERCISE

Study the emotional element with a view to expanding the elliptical expressions into their fuller meaning: —

1. Oh for faithful men in times of such fearful wickedness!
2. Alas! the weakness of human nature!
3. What! not up yet?
4. Farewell, a long farewell, to all my greatness!

5. What beautiful warm days we are having this month!
6. Bingo, why Bingo! hey, hey — here, here!
7. A Daniel come to judgment! yea, a Daniel.—
   O wise young judge, how I do honor thee!
   — *Shakespeare.*
8. O God! I cannot bear this doubt
   That stifles breath.
9. "Oho!" she muttered, "ye're brave today!"
10. "Fie, silly bird!" I answered, "tuck your head beneath your wing."
11. O men and brothers! what sights were there!
    White upturned faces, hands stretched in prayer!
    — *Whittier.*
12. Up! up! my friend, and quit your books.

SEAT WORK

Select and copy five sentences containing emotional expressions, and write five of your own.

LESSON CCXLII

Quality Acquired or Discovered Through the Action of the Verb

1. *The leaves* ***turn brown*** *in autumn.*
2. *The rose* ***smells sweet.***

184. In the first sentence above, *brown* denotes a quality which the leaves *acquire* by the act of turning.

In the second sentence, *sweet* denotes a quality of the rose, — a quality *discovered* by the act of smelling.

In both instances, the quality is predicated. The verb predicates action, and does not represent it as being received by anything. So far, it is like an intransitive verb; but in addition to doing this work, it shows that the quality denoted by the adjective that follows it, is predicated. In this respect it

is like the copula. The adjective forms a part of the predicate as much as it does when used after the copula itself. Such a verb is called a **copulative verb.**

The *copula* is used with the adjective simply to show that the quality is predicated; but the *copulative verb* used with the adjective to form the predicate does two things: it predicates action, and at the same time shows that some other thought is predicated,— some *quality, action, state,* or *class,* denoted by a word that follows.

However different in other respects, all copulative verbs are alike in doing the work of a copula, in addition to predicating the thought which they themselves denote.

EXERCISE

Point out the copulative verbs, and tell what two things each one predicates: —

1. At once his eye grew wild.
2. The eyes of the sleepers waxed deadly and chill.
3. Day by day her step grew weaker.
4. Ho, young Count of Greiers! this morning thou art ours.
5. She appears healthier than she is.
6. Methinks the night grows thin and gray.
7. The muscles become strong through exercise.
8. Level the landscape grew.
9. The world looks old and grim.

MODELS FOR ANALYSIS

The leaves turn brown in autumn.

1. *Leaves* is the subject.

2. **Turn brown** is the predicate; it predicates an action and also a quality which the subject acquires through that action.

3. **Turn** denotes the action, and predicates it.

4. **Brown** denotes the quality, and *turn,* like a copula, shows that the quality is predicated.

The rose smells sweet.

1. *Rose* is the subject.

2. **Smells sweet** is the predicate; it predicates an action, and also a quality which is discovered through that action.

3. **Sweet** denotes the quality.

4. **Smells** denotes and predicates the action, and also shows that the quality is predicated.

MODELS FOR PARSING

Turn is a verb, reg., copulative, indicative mode, present tense, 3d, plu., to agree with its subject *leaves*.

Brown is an adjective, qual.; used with the copulative verb *turn* to form the predicate.

SEAT WORK

Write the analysis of sentences 1, 7, and 9, and the parsing of the copulative verb and its adjective in each.

LESSON CCXLIII

Copulative Verbs Used to Predicate Accompanying State

As may be seen by some of the examples in this lesson, the adjective following the copulative verb often denotes a condition or quality that *accompanies* the action or state expressed by the verb.

EXERCISE

Tell what each copulative verb predicates, and what the accompanying adjective denotes: —

1. Illuming the landscape with silver, fair rose the dewy moon and the myriad stars.— *Evangeline.*

2. But thicker and thicker a hot mist grew,
Shot by the lightnings through and through,
And muffled growls, like the growl of a beast,
Ran along the sky from west to east.
— *Whittier.*

3. Their hearts beat but once, and forever lay still.

4. And there the full broad river runs,
And many a fount wells fresh and sweet.

5. The grass grows green where the frost has been,
And waste and wayside are fringed with flowers.

6. Is this a time to be gloomy and sad,
When our mother Nature laughs around;
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?
— *Bryant.*

REMARKS.— In analyzing sentence 1, say *rose fair* is the predicate; it predicates action and an accompanying condition. *Fair* denotes the condition, and *rose,* like a copula, predicates that condition.

SEAT WORK

Select and copy five examples like those in this lesson and in the preceding one, underlining the copulative verb once, and the accompanying adjective twice.

LESSON CCXLIV

Copulative Verbs Predicating Class

Tell what each copulative verb predicates, and what each predicated expression denotes: —

1. A region of repose it seems,
A place of slumber and of dreams,
Remote among the wooded hills.
— *Longfellow.*

2. And Duncan pines a prisoner, fast within his father's towers.
3. Then from a neighboring thicket the mocking bird, wildest of singers,
Swinging aloft on a willow spray that hung o'er the water,
Shook from his little throat such floods of delirious music
That the whole air and the woods and the waves seemed silent to listen.

— *Evangeline.*

4. Nor long may thy still waters lie
An image of the glorious sky.

— *Bryant.*

5. Sometimes it seemed a prayer, and sometimes it sounded like swearing.
6. Dark and silent the water lies.

MODELS FOR ANALYSIS

She looked a queen.

1. *She* is the subject.

2. **Looked a queen** is the predicate; it predicates an action, and through that action qualities are manifested which characterize a queen.

3. **Queen** names one of a class.

4. **Looked** denotes the action through which qualities are manifested that distinguish that class.

He died an honest man.

1. *He* is the subject.

2. **Died an honest man** is the predicate; it predicates action of the subject, and also that at the time of that action he belonged to a class of men called *honest.*

3. **Man** names one of a class; **honest** describes the kind of man here meant by assuming a quality of him; **died** predicates, not only the action denoted by itself, but also that at the time of that action the subject belonged to the class of men described in the words that follow.

MODEL FOR PARSING

She looked a queen.

Queen is a noun, com., 3d, sing., fem.; it is used with the copulative verb *looked* to form the predicate, and is therefore put in the nominative case.

SEAT WORK

Write the analysis of sentences 1 and 3, and parse the predicated expression used with the copulative verb.

LESSON CCXLV

Accompanying Action or State

Examine each copulative verb, and describe the predicated expression accompanying it: —

1. The level sun, like ruddy ore,
   Lay sinking in the barren skies.
   — *Jean Ingelow.*
2. Here delicate snow stars, out of the cloud
   Come floating downward in airy play.
   — *Bryant.*
3. Beatitude seemed written in his face.
4. As o'er the verdant waste I guide my steed,
   Among the high rank grass that sweeps his sides
   The hollow beating of his footstep seems
   A sacrilegious sound.
   — *Bryant.*
5. The scene was more beautiful far to my eye
   Than if day in its pride had arrayed it:
   The land breeze blew mild, and the azure-arched sky
   Looked pure as the spirit that made it.
   — *Thomas Moore.*
6. The church of the village
   Gleaming stood in the morning's sheen.
   — *Longfellow.*
7. The herd's white bones lie mixed with human mold.

MODELS FOR ANALYSIS

She sat weeping.

1. *She* is the subject.

2. **Sat weeping** is the predicate; it predicates posture with accompanying action.

3. **Weeping** denotes the action, but of itself has no power to predicate it.

4. **Sat** denotes posture and predicates it; it also acts the part of a copula in showing that the act of weeping is predicated.

Fields lie deserted.

1. *Fields* is the subject.

2. **Lie deserted** is the predicate; it predicates two conditions.

3. **Lie** denotes a condition, and predicates it; it also acts the part of a copula in showing that the state denoted by the participle *deserted* is predicated.

4. **Deserted** denotes action received by the subject, and a consequent condition.

MODEL FOR PARSING

She sat weeping.

Sat is a verb, irreg., copulative, ind. mode, past tense. Verbs in this tense do not change their form for the person and number of their subject.

Weeping is a participle, present active; it denotes accompanying action, and is used with the copulative verb *sat* to form the predicate.

SEAT WORK

Write the analysis of sentences 4 and 5, and the parsing of the verbs and participles in sentences 1 and 7.

LESSON CCXLVI

Exercise on Clauses

Study the following selections with a view to classifying their clauses, pointing out their dependence and their introductory or connecting words: —

1. The raindrops glistened on the trees around,
   Whose shadows on the tall grass were not stirred,
   Save when a shower of diamonds, to the ground
   Was shaken by the flight of startled bird.
   — *Bryant.*

2. Colder and louder blew the wind,
   A gale from the northeast,
   The snow fell hissing on the brine,
   And the billows frothed like yeast.
   — *Longfellow.*

3. But courage, O my mariners!
   Ye shall not suffer wreck,
   While up to God the freedman's prayers
   Are rising from your deck.
   — *Whittier.*

4. That withered trunk a tree or shepherd seems,
   Just as the light or fancy strikes the eye.

5. In fair wood like this, where the beeches are growing,
   Brave Robin Hood hunted in days of old;
   Down his broad shoulders his brown locks fell flowing,
   His cap was of green, with a tassel of gold.
   — *Parker.*

6. Above the new-created earth, as it lay, fair and unblemished, under the smile of God, "the morning stars sang together, and all the sons of God shouted for joy."— *Mrs. E. G. White.*

7. Be thou, O God, exalted high;
   And as thy glory fills the sky,
   So let it be on earth displayed
   Till thou art here as there obeyed.

SEAT WORK

Classify in writing all the clauses, and point out their connecting terms: —

1. As the weary traveler sees
In desert or prairie vast,
Blue lakes, overhung with trees,
That a pleasant shadow cast;

Fair towns with turrets high,
And shining roofs of gold,
That vanish as he draws nigh,
Like mists together rolled,—

So I wander and wander along,
And forever before me gleams
The shining city of song,
In the beautiful land of dreams.

But when I would enter the gate
Of that golden atmosphere,
It is gone, and I wander, and wait
For the vision to reappear.

— *Longfellow.*

2. Suspended cliffs, with hideous sway,
Seemed nodding o'er the cavern gray.

3. God is our refuge and strength,
A very present help in trouble.
Therefore will not we fear, though the earth be removed,
And though the mountains be carried into the midst of the sea.

LESSON CCXLVII

Double Object Consisting of a Noun or Pronoun With an Adjective

1. *We thought* ***that the man was insane.***
2. *We thought* ***the man insane.***

185. In the first sentence above, the substantive clause *"that the man was insane"* is the object of the verb *thought*. In the second sentence, *"the man insane"* is the same clause in an abridged form; it means the same that it did in its complete form, and is used for the same purpose.

Now if we use a pronoun in place of the noun *man*, we shall see that *him* is required instead of *he* or *his*. The sentence would then read, *"We thought him insane."* From this we learn that the subject of an abridged clause is put in the objective case whenever the clause is used to complete the meaning of a transitive verb. An abridged clause used in this way is sometimes called a **double object.**

EXERCISE

Find the abridged clauses, and show that they are abridged by expanding them, as far as you can; then analyze the abridged clauses: —

1. They thought me mad.
2. Do you believe me sincere?
3. That experience made us more cautious.
4. Some call him stingy.
5. I consider the boy honest.
6. What makes the sky so bright?
7. Spake full well, in language quaint and olden,
   One who dwelleth by the castled Rhine,
   When he called the flowers, so blue and golden,
   Stars, that in earth's firmament do shine.

Stars they are, wherein we read our history,
As astrologers and seers of eld;
Yet not wrapped about with awful mystery,
Like the burning stars which they beheld.

— *Longfellow.*

MODEL FOR ANALYSIS

We thought him insane.

1. *We* is the subject.

2. **Thought him insane** is the predicate; it predicates an action and the conclusion reached by that action.

3. *Thought* denotes the action, and **him insane** tells what we thought,— the conclusion reached by thinking.

4. **Him insane** is an abridged clause, and means the same as *that he was insane.*

5. **Him** is the subject of the abridged clause.

6. **Insane** denotes a condition of the person alluded to by *him.*

7. *Thought,* like a copula, shows that the condition denoted by *insane* is predicated.

MODELS FOR PARSING

Thought is a verb, irregular, copulative, active voice, indicative mode, past tense. Verbs in this tense do not change their form for the person and number of their subject.

Him is a pronoun, personal, 3d, sing., masc.; it is subject of an abridged clause which is the object of the verb *thought,* and for this reason it is put in the objective case.

Insane is an adjective, qualifying, used with *him* to complete an abridged clause.

REMARKS.— In sentence 3, *made us cautious* is the predicate; it predicates an action and its effect. *Made* denotes the action, and *us cautious,* the effect.

Us cautious is an abridged clause, and means the same as *that we should become cautious;* but the complete form is never

used after the verb *make*. *Us* is the subject of the abridged clause, and *cautious* denotes a quality which the action of the verb causes us to acquire.

In sentence 4, *call him stingy* is the predicate; it predicates an action, and a belief or accusation made known through that action. *Call* denotes the action, and *him stingy,* the accusation.

Him stingy is an abridged clause, and means the same as *that he is stingy;* but the complete clause is never used after the verb *call*. *Him* is the subject of the abridged clause, and *stingy* denotes a quality of which the person is accused through the action of the *verb*. If we should substitute *say* for *call,* then the complete form of the substantive clause would be used; as, "Some say *that he is stingy.*"

SEAT WORK

Write the analysis of the abridged clauses: —

1. The fruit made the boy sick.
2. They made him joyful.
3. Yeast renders bread porous.
4. She hears the sea birds screech,
   And the breakers on the beach
   Making moan, making moan:
   And the wind about the eaves
   Of the cottage sobs and grieves;
   And the willow tree is blown
   To and fro, to and fro,
   Till it seems like some old crone
   Standing out there all alone
   With her woe,
   Wringing, as she stands,
   Her gaunt and palsied hands,
   While Mabel, timid Mabel,
   With face against the pane,
   Looks out across the night,
   And sees the Beacon Light
   A trembling in the rain.

   — *T. B. Aldrich.*
5. Shorter and shorter the twilight clips the days.

LESSON CCXLVIII

Abridged Clause, With *To Be, As, As Being*

To be, as, or *as being* may be used between the subject and adjective of the abridged clause, but this does not affect the construction. These words are mere connectives, used to make the relation between the adjective and the subject of the abridged clause more prominent.

EXERCISE

Point out the abridged clause and the connective when there is one: —

1. They regard themselves as wiser than other men.
2. We supposed them to be truthful.
3. We regarded him as being too indolent to hold his position long.
4. For winter maketh the light heart sad,
   And thou, thou makest the sad heart gay.
   — *Longfellow.*
5. He sailed as midshipman.
6. He turned pale on hearing that his execution was to take place the next day.
7. The prisoner looked happy when he was told that his mother had come to see him.
8. The black walnut logs in the chimney
   Made ruddy the house with their light.
9. I think him dishonest.

REMARKS.— Some difference of opinion prevails in regard to the parsing of *as* when used as it is in sentence 5, above. Since *as midshipman* tells in what capacity he sailed, some regard it as an adverbial phrase and parse *as* as a preposition. But this sentence is very much like, *She looked a queen,* or, *He died a hero;* so some parse *midshipman* as they do *queen* and *hero* in the sentences quoted, and *as* as a mere sign of apposition. *He sailed a midshipman* conveys the same meaning.

SEAT WORK

Write the parsing of the copulative verbs, and the analysis of the abridged clauses: —

1. But brighter than the afternoon
That followed the dark day of rain,
And brighter than the golden vane
That glistened in the rising moon,
Within, the ruddy firelight gleamed;
And every separate windowpane,
Backed by the outer darkness, showed
A mirror, where the flamelets gleamed
And flickered to and fro, and seemed
A bonfire lighted in the road.

— *Longfellow.*

2. Yester morning I saw the lesser lake completely hidden by mist: but the moment the sun peeped over the hill, the mist broke in the middle, and in a few seconds stood divided, leaving a broad road all across the lake.— *Coleridge.*

3. We regard him as competent.

4. I believe him to be honest.

LESSON CCXLIX

Copulative Verbs in the Passive Voice

186. Observe that when a copulative verb is made passive, the predicated term denoting quality, action, state, class, etc., is retained as if the verb were active. For this reason it may be called a **retained term.**

EXERCISE

Point out the copulative verb and its retained term: —

1. We were made more cautious by that experiment.
2. The boy is considered honest.
3. He is known to be guilty.
4. The government of Edward the Fourth, though it was called

cruel and arbitrary, was humane and liberal, when compared with that of Louis the Eleventh, or that of Charles the Bold.— *Macaulay's Essays.*

5. The small hand that trembled
When last in my own,
Lies patient and folded,
And colder than stone.

— *Elizabeth Whittier.*

6. On the morrow we will meet
With melancholy looks to tell our griefs,
And make each other wretched.

— *Bryant.*

7. Ha! how the murmur deepens!

MODEL FOR ANALYSIS

It was thought advisable to give up the expedition.

1. *It* is the subject.

2. **Was thought advisable** is the predicate; it predicates an action received by the subject, and also a quality of the subject.

3. **Was thought** denotes the action, and **advisable** denotes a quality which the action of the verb attributes to the subject.

4. *To give up* names the action which is represented by *it.*

MODELS FOR PARSING

Was thought is a verb, irregular, copulative, passive voice, indicative mode, past tense, 3d, sing., to agree with the subject *it.*

Advisable is an adjective, qualifying; used as a retained term with the copulative verb *was thought* to form the predicate.

To give up is a verb, irregular, transitive, active voice, infinitive mode, present tense; it is here used to name an action,

and thus becomes a verbal noun; it explains what is meant by *it,* and is therefore put in the same case.

SEAT WORK

Write the analysis of sentences 3, 5, and 6.

Write the parsing of the copulative verb and its accompanying term in sentences 1, 4, and 5.

LESSON CCL

Double Object Consisting of Two Nouns

Review Lesson 247, then note the substitution of a noun for the adjective in the following sentences: —

1. I think him a villain.
2. They elected him president.
3. 'Twould make the earth a cheerless place
   To see no more of these.
4. In the time of Homer, the Greeks had not begun to consider themselves as a distinct race.— *Macaulay's Essays.*
5. Scarlet tufts
   Are glowing in the green, like flakes of fire;
   The wanderers of the prairie know them well,
   And call that brilliant flower the Painted Cup.
   — *Bryant.*
6. On the evening of the next day, at sunset, the shattered ice, thus frozen, appeared of a deep blue, and in shape like an agitated sea.— *Coleridge.*
7. The Latin writers looked on Greece as the only fount of knowledge.
8. They called him John.

Remarks.— In sentence 2, *elected him president* is the predicate; it predicates an action, and the effect produced upon the object that receives the action. *Elected* denotes the action. *Him* alludes to the person that receives the action. *President*

names one of a class of which the person becomes a member through the act of being elected; or we may say that it names the office which he acquires through the action of the verb.

Him president is an abridged clause, but the complete form is not used after this verb.

In sentence 6, *of a deep blue* and *like an agitated sea* are adjective phrases used with the copulative verb *appeared* to form the predicate.

In sentence 8, *John* is the name which the person receives through the action of the verb.

NOTE.— Words used like *president, John, etc.,* are also called *predicate objective* and *objective complement,* whether a noun or an adjective.

MODELS FOR ANALYSIS

Some thought him an impostor.

1. *People* or some other noun understood is the subject.
2. **Thought him an impostor** is the predicate; it predicates an action, and the conclusion reached by that action.
3. **Thought** denotes the action, and **him an impostor,** the conclusion.
4. **Him an impostor** is an abridged clause, meaning the same as *that he was an impostor.*
5. *Him* is the subject.
6. **Impostor** names one of a class to which the person belongs that is represented by *him.*
7. *Thought,* like a copula, shows that the fact of his belonging to that class is predicated.

Affliction made him a better man.

1. *Affliction* is the subject.
2. **Made him a better man** is the predicate; it predicates action, and the effect of it.

3. *Made* denotes the action, and *him a better man,* the effect.

4. *Him a better man* is an abridged clause meaning the same as *that he should become a better man,* but the complete form is never used after the verb *make.*

5. *Him* is the subject.

6. *Man* names one of a class to which the person belongs that is represented by *him.*

7. *Made,* like a copula, shows that the fact of his belonging to that class is predicated.

MODEL FOR PARSING

Man is a noun, com., 3d, sing., masc.; it is used to complete an abridged clause, and since it names one of a class to which the subject of the clause belongs, it is put in the same case.

SEAT WORK

Write the analysis of sentences 5, 6, and 7, and the parsing of *villain* in 1, and of *John* in 8.

LESSON CCLI

Double Object

Find and explain the double object: —

1. We knew the thief to be an Indian by his tracks.
2. A brook came stealing from the ground.
3. Thou'lt find Him in the evil days
   An all-sufficient strength and guide.
4. Chains are round our country pressed,
   And cowards have betrayed her,
   And we must make her bleeding breast
   The grave of the invader.

— *Bryant.*

5. Some thought him an excellent speaker, but others regarded his style as too showy for sound reasoning.

6. She stood one moment statue-still,
And, musing, spake in undertone,
"The living love may colder grow;
The dead is safe with God alone."
—*Elizabeth Whittier.*

7. Grief wastes my life, and makes it misery.

8. Our country calls, away! away!

REMARKS.— In sentence 3, *strength* names a quality, but is used figuratively to denote a source of strength. This it may be made to do on account of the close relation existing between the quality and the source of it. *All-sufficient* assumes a quality of the source of strength here meant.

In sentence 7, *misery* names a condition. His life is said to be misery because so much misery attends it.

SEAT WORK

1. Select and copy three sentences containing abridged clauses of various kinds, underlining the clause in each case.

2. Write three such sentences of your own.

LESSON CCLII

Copulative Verbs in the Passive Voice Followed by a Noun

187. Review Lesson 249, and observe in the sentences below that the retained term may be a noun, in which case it may very properly be called a **retained object: —**

1. The Swiss and Spaniards were, at that time, regarded as the best soldiers in Europe.

2. He was everywhere known as the king's favorite.

3. Sunderland, in spite of the very just antipathy of Anne, was made secretary of state.— *Macaulay's Essays.*

4. She haunts the Atlantic north and south,
But mostly the mid-sea,
Where three great rocks rise bleak and bare
Like furnace chimneys in the air,
And are called the Chimneys Three.

— *Longfellow.*

5. Full knee-deep lies the winter snow,
And the winter winds are wearily sighing;
Toll ye the church bells sad and slow,
And tread softly, and speak low,
For the old year lies a dying.

— *Tennyson.*

MODEL FOR ANALYSIS

He was called a hero.

1. *He* is the subject.

2. **Was called a hero** is the predicate; it predicates an action received by the subject, and that by this action the subject is put in a class called heroes.

3. **Was called** denotes the action, and predicates it.

4. **Hero** names one of the class to which he is said to belong, and may be called the *retained object.*

5. *Was called,* like a copula, shows that the fact of his being put in that class is predicated.

MODEL FOR PARSING

Hero is a noun, com., 3d, sing., masc.; used with the copulative verb *was called* to form the predicate. It names one of a class to which the subject belongs, and is therefore put in the same case as the subject.

SEAT WORK

Write the analysis of sentences 1, 3, and 4, and the parsing of the retained term in 2 and 5.

LESSON CCLIII

Double Object Consisting of an Infinitive and Its Subject

188. Observe that the infinitive and its subject may become the double object: —

1. Who caused your stern heart to relent?
2. The doves besought the hawk to defend them.
3. Permit your mind to reflect gravely.
4. Fingal bade his sails to rise.
5. 'Tis working with the heart and soul
   That makes our duty pleasure.

   — *Phœbe Cary.*

6. It's odd how hats expand their brims as youth begins to fade,
   As if when life had reached its noon, it wanted them for shade.

   — *Oliver Wendell Holmes.*

7. He demanded permission to leave the army.
8. I heard the trailing garments of the Night
   Sweep through her marble halls!
   I saw her sable skirts all fringed with light
   From the celestial walls!

   — *Longfellow.*

MODEL FOR ANALYSIS

The colonel ordered the regiment to advance.

1. *Colonel* is the subject.

2. **Ordered the regiment to advance** is the predicate; it predicates action, and the contemplated effect of that action.

3. **Ordered** denotes the action, and —

4. **The regiment to advance,** the anticipated result of that action.

5. *Regiment* is the subject of the abridged clause.

6. *To advance* is the infinitive of the predicate; it names the action which the regiment is ordered to perform.

MODEL FOR PARSING

To advance is a verb, regular, intransitive, infinitive mode, present tense; it is here used to name an action, and thus becomes a verbal noun; it completes an abridged clause which is object of the verb *ordered,* and is therefore put in the objective case.

SEAT WORK

Select and copy five examples of the copulative verb in the passive voice followed by a noun, and analyze two of them.

LESSON CCLIV

Review Exercise

Point out the various copulative verbs and their associated terms; also the double objects: —

1. It was a hundred years ago,
   When, by the woodland ways,
   The traveler saw the wild deer drink,
   Or crop the birchen sprays.
2. The conditions which had been imposed on him made him a mere vassal of France.
3. The griefs of life to thee have been like snows
   That light upon the fields in early spring,
   Making them greener.
   — *Bryant.*
4. Ghostlike and pale he wandered,
   With a dreamy, haggard eye;
   He seemed not one of the living,
   And yet he could not die.
   — *Bryant.*
5. He bids us to watch and be ready,
   Nor suffer our lights to grow dim;
   That when he may come, he will find us
   All waiting and watching for him.
6. Time makes us eagle-eyed.
   — *Alice Cary.*

SEAT WORK

Study the next lesson, and write the analysis of sentences 4 and 9, and the parsing of the words in sentences 7 and 8.

LESSON CCLV

Copulative Verbs in the Passive Voice Followed by an Infinitive

189. Observe that the **retained term** with the copulative verb in the passive voice, may be **an infinitive: —**

1. We were told to sit still.
2. You are requested to sing.
3. The soldiers were commanded to fire.
4. The men of Israel were led to worship false gods.
5. They told him to come.
6. The Greeks were taught by Cadmus to use letters.
7. They were ordered to leave.
8. He bade me rejoice.
9. To number his virtues is to give the epitome of his life.
10. George was called to recite.

MODEL FOR ANALYSIS

The regiment was ordered to advance.

1. *Regiment* is the subject.

2. **Was ordered to advance** is the predicate; it predicates two actions of the subject. The first is received by the subject, and the second performed by it. The action performed is anticipated as the result of the action received.

MODEL FOR PARSING

To advance is a verb, regular, intransitive, infinitive mode, present tense; here used as a verbal noun to name an action of

the subject. It is taken with the copulative verb to form the predicate, and is therefore put in the nominative case.

SEAT WORK

Write the analysis of sentence 1 of the next lesson, and the parsing of sentence 2.

LESSON CCLVI

Review Exercise

Study the various uses of the copulative verb: —

1. Above low scarp and turf-grown wall
They saw the fort flag rise and fall;
And, the first star to signal twilight's hour,
The lamp fire glimmer down from the tall lighthouse tower.
— *Tent on the Beach.*

2. He was seen to fall.

3. In the genial breeze, the breath of God,
The unseen springs come spouting up to light.

4. Just above yon sandy bar,
As the day grows fainter and dimmer,
Lonely and lovely, a single star
Lights the air with a dusky glimmer.

5. During more than forty years, he was known to his country neighbors as a gentleman of cultivated mind, of high principles, and of polished address.— *Macaulay's Essays.*

6. Gliding by crag and copsewood green,
A solitary form was seen
To trace with stealthy pace the wold,
Like fox that seeks the midnight fold,
And pauses oft, and cowers dismayed,
At every breath that stirs the shade.
— *Scott.*

SEAT WORK

Select and copy examples of various kinds of copulative verbs.

LESSON CCLVII

Review Exercise

Study the uses of the copulative verb and its various accompanying terms: —

1. And now there came both mist and snow,
And it grew wondrous cold;
And ice, mast high, came floating by,
As green as emerald.

— *Samuel Taylor Coleridge.*

2. The silver, fair-browed moon rose in the purple sky, and looked down, calm and silent, as God looks on the scene of misery and oppression,— looked calmly on the lone black man, as he sat with his arms folded, and his Bible on his knee.— *Harriet Beecher Stowe.*

3. The wagon rolled up a weedy gravel walk, under a noble avenue of China trees, whose graceful forms and ever-springing foliage seemed to be the only things there that neglect could not daunt or alter,— like noble spirits, so deeply rooted in goodness as to flourish and grow stronger amid discouragement and decay.— *Harriet Beecher Stowe.*

4. The English seem as silent as the Japanese, yet vainer than the inhabitants of Siam.— *Goldsmith.*

5. Then was the iron, the clay, the brass, the silver, and the gold, broken to pieces together, and became like the chaff of the summer threshing floors; and the wind carried them away, that no place was found for them: and the stone that smote the image became a great mountain, and filled the whole earth.— *Daniel 2: 35.*

6. If facilities for manual labor were provided for in connection with our schools, and students were required to devote a part of their time to some active employment, it would prove a safeguard against many of the evil influences that prevail in institutions of learning.— *Mrs. E. G. White.*

SEAT WORK

Pay a visit to some park, fruit orchard, or grove you know, and write a description of it.

LESSON CCLVIII

Review Exercise

1. Study carefully the thought and its expression in the following selections.

2. Point out any copulative verb they may contain, with its accompanying term.

1. Peace to the just man's memory; let it grow
   Greener with years, and blossom through the flight
   Of ages; let the mimic canvas show
   His calm, benevolent features; let the light
   Stream on his deeds of love, that shunned the sight
   Of all but Heaven, and in the book of fame
   The glorious record of his virtues write,
   And hold it up to men, and bid them claim
   A palm like his, and catch from him the hallowed flame.

   — *Bryant.*

2. And the crescent moon, high over the green,
   From a sky of crimson shone
   On that icy palace, whose towers were seen
   To sparkle as if with stars of their own;
   While the water fell with a hollow sound,
   'Twixt the glistening pillars ranged around.

   — *Bryant.*

3. I saw the waning lights in the skies
   Blown out by the breath of morning;
   And the morn grow pale as a maid who dies,
   When her loving wins but scorning.

   — *Phœbe Cary.*

MISCELLANEOUS EXAMPLES

1. The house had been large and handsome. It was built in a manner common at the South: a wide veranda of two stories running around every part of the house, into which every door opened, the lower tier being supported by brick pillars.

But the place looked desolate and uncomfortable: some windows stopped up with boards, some with shattered panes, and shutters hanging by a single hinge,— all telling of coarse neglect and discomfort.— *Harriet Beecher Stowe.*

2. He lay
Reposing from the noontide sultriness,
Couched among fallen columns, in the shade
Of ruined walls that had survived the names
Of those who reared them; by his sleeping side
Stood camels grazing, and some goodly steeds
Were fastened near a fountain; and a man,
Clad in a flowing garb, did watch the while,
While many of his tribe slumbered around.

— *Byron.*

3. If I could but arouse in other minds that ardent and ever-growing love of the works of God in the creation, which I feel in myself,— if I could but make it in others what it has been to me —

The nurse,
The guide, the guardian of my heart, and soul
Of all my moral being,—

if I could open to any the mental eye which can never be again closed, but which finds more and more clearly revealed before it, beauty, wisdom, and peace,— in the splendors of the heavens, in the majesty of seas and mountains, in the freshness of winds, the ever-changing lights and shadows of fair landscapes, the solitude of heaths, the radiant face of bright lakes, and the solemn depths of woods,— then, indeed, should I rejoice.— *Wm. Howitt.*

4. Born and educated in camps, Montcalm had been carefully instructed, and was skilled in the language of Homer as well as in the art of war.— *Bancroft.*

5. The sisters were together,— together for the last time in the happy home of their childhood. The window before them was thrown open, and the shadows of evening were slowly passing from each familiar outline on which the gazers looked. They were both young and fair; and one, the elder, wore that pale wreath the maiden wears

but once. The accustomed smile had forsaken her lip now, and the orange blossoms were scarcely whiter than the cheek they shaded. The sisters' hands were clasped in each other, and they sat silently watching the gradual brightening of the crescent moon, and the coming forth, one by one, of the stars. Not a cloud was floating in the quiet sky; the light wind hardly stirred the young leaves, and the air was fraught with the fragrance of early spring flowers.— *Jane Worthington.*

6. There are some hearts like wells, green mossed and deep
As ever Summer saw;
And cool their water is,— yea, cool and sweet; —
But you must come to draw;
They hoard not, yet they rest in calm content,
And not unsought will give;
They can be quiet with their wealth unspent,
So self-contained they live.

And there are some like springs, that bubbling burst
To follow dusty ways,
And run with offered cup to quench his thirst
Where the tired traveler stays;
That never ask the meadows if they want
What is their joy to give; —
Unasked, their lives to other life they grant,
So self-bestowed they live!

And One is like the ocean, deep and wide,
Wherein all waters fall;
That girdles the broad earth, and draws the tide,
Feeding and bearing all;
That broods the mists, that sends the clouds abroad,
That takes, again to give;
Even the great and loving heart of God,
Whereby all love doth live.

— *Caroline Spencer.*

7. What if there were a springtime of blossoming but once in a hundred years! How would men look forward to it, and old men, who had beheld its wonders, tell the story to their children, how once all the homely trees became beautiful, and earth was covered with

freshness and new growth! How would young men hope to become old, that they might see so glad a sight! And when beheld, the aged man would say, "Lord, now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation."— *Theodore Parker.*

8. She filled the helm, and back she hied,
And with surprise and joy espied
A monk supporting Marmion's head;
A pious man, whom duty brought
To dubious verge of battle fought,
To shrive the dying, bless the dead.
Deep drank Lord Marmion of the wave.
— *Walter Scott.*

9. We sit around the fireside, and the angel feared and dreaded by us all comes in, and one is taken from our midst. Hands that have caressed us, locks that have fallen over us like a bath of beauty, are hidden beneath shroud folds. We see the steep edges of the grave, and hear the heavy rumble of the clods; and, in the burst of passionate grief, it seems that we can never still the crying of our hearts. But the days rise and set, dimly at first; seasons come and go; and little by little the weight rises from the heart, and the shadows drift from before the eyes, till we feel again the spirit of gladness, and see again the old beauty of the world.— *Alice Cary.*

10. Dark as the forest leaves that strew the ground,
The Indian hunter here his shelter found;
Here cut his bow and shaped his arrows true,
Here built his wigwam and his bark canoe,
Speared the quick salmon leaping up the fall,
And slew the deer without the rifle ball.
— *John G. Brainard.*

11. On one side, the bank is almost on a level with the water, and there the quiet congregation of trees stood, with feet in the flood, and fringed with foliage down to its very surface. Vines here and there twine themselves about bushes or aspens or alder trees, and hang their clusters, though scanty and infrequent this season, so that I can reach them from my boat. I scarcely remember a scene of more complete and lovely seclusion than the passage of the river through this wood. — *Hawthorne.*

12. All day, as day is reckoned on the earth,
I've wandered in these dim and awful aisles,
Shut from the blue and breezy dome of heaven.
. . . And now
I'll sit me down upon yon broken rock,
To muse upon the strange and solemn things
Of this mysterious realm.

— *Prentice.*

13. . . . Beautiful
Are all the thousand snow-white gems that lie
In these mysterious chambers, gleaming out
Amid the melancholy gloom; and wild
These rocky hills and cliffs and gulfs; but far
More beautiful and wild, the things that greet
The wanderer in our world of light,— the stars
Floating on high, like islands of the blest;
The autumn sunsets glowing like the gate
Of far-off Paradise; the gorgeous clouds
On which the glories of the earth and sky
Meet, and commingle; earth's unnumbered flowers
All turning up their gentle eyes to heaven;
The birds, with bright wings glancing in the sun,
Filling the air with rainbow miniatures;
The green old forests surging in the gale;
The everlasting mountains, on whose peaks
The setting sun burns like an altar flame.

— *Prentice.*

14. There is a distinction between recreation and amusement. Recreation, when true to its name, re-creation, tends to strengthen and build up. Calling us aside from our ordinary cares and occupations, it affords refreshment for mind and body, and thus enables us to return with new vigor to the earnest work of life. Amusement, on the other hand, is sought for the sake of pleasure, and is often carried to excess; it absorbs the energies that are required for useful work, and thus proves a hindrance to life's true success.— *Mrs. E. G. White.*

15. There needs no other proof that happiness is the most wholesome moral atmosphere than the elevation of soul, the religious aspiration, which attends the first sober certainty of true love. There is much of this religious aspiration amidst all warmth of virtuous affection. There is a vivid love of God in the child that lays its cheek

against the cheek of its mother, and clasps its arms about her neck. God is thanked — perhaps unconsciously — for the brightness of his earth, on summer evenings, when a brother and sister, who have long been parted, pour out their heart stores to each other, and feel their course of thought brightening as it runs. When the aged parent hears of the honors his children have won, or looks round upon their innocent faces as the glory of his decline, his mind reverts to Him who in them prescribed the purpose of his life, and bestowed its grace.— *Harriet Martineau.*

16. Lo, the winter is past,
The rain is over and gone;
The flowers appear on the earth;
The time of the singing of birds is come,
And the voice of the turtle is heard in our land;
The fig tree ripeneth her green figs,
And the vines are in blossom,
They give forth their fragrance.
Arise, my love, my fair one, and come away.

17. The village was buried in deep sleep, but the woods were filled with large parrots, which, being awakened, made a prodigious clamor. The Indians, however, thinking the Spaniards all destroyed, paid no attention to these noises. It was not until their houses were assailed, and wrapped in flames, that they took alarm. They rushed forth, some with arms, some weaponless, but were received at their doors by the exasperated Spaniards, and either slain on the spot, or driven back into the fire. Women fled wildly forth with children in their arms, but at sight of the Spaniards glittering in steel, and of the horses, which they supposed ravenous monsters, ran back, shrieking with horror, into their burning habitations. Great was the carnage, for no quarter was shown to age or sex.— *Washington Irving.*

18. Amid all this, the center of the scene,
The white-haired matron, with monotonous tread,
Plied the swift wheel, and with her joyless mien
Sat like a fate, and watched the flying thread.

She had known Sorrow. He had walked with her,
Oft supped, and broke with her the ashen crust,
And in the dead leaves still she heard the stir
Of his thick mantle trailing in the dust.

— *Thomas Buchanan Read.*

19. It was a wild, forsaken road, now winding through dreary pine barrens, where the wind whispered mournfully, and now over log causeways, through long cypress swamps, the doleful trees rising out of the slimy, spongy ground, hung with long wreaths of funereal black moss; while ever and anon the loathsome form of the moccasin snake might be seen sliding among broken stumps and shattered branches that lay here and there, rotting in the water.— *Harriet Beecher Stowe.*

20. Thought is deeper than all speech;
Feeling, deeper than all thought;
Souls to souls can never teach
What unto themselves was taught.
— *Christopher Cranch.*

21. Yesterday thy head was brown as are the flowing locks of love;
In the bright blue sky I watched thee towering, giantlike, above.
Now thy summit, white and hoary, glitters all with silver snow,
Which the stormy night hath shaken from its robes upon thy brow;
And I know that youth and age are bound with such mysterious meaning,
As the days are linked together, one short dream but intervening.
— *Goethe.*

22. Shall I ask the brave soldier who fights by my side
In the cause of mankind, if our creeds agree?
Shall I give up the friend I have valued and tried,
If he kneel not before the same altar with me?
— *Moore.*

23. Oh my ears are dinned and wearied with the clatter of the school:
Life to them is geometric, and they act by line and rule;—
If there be no other wisdom, better far to be a fool!
Better far the honest nature, in its narrow path content,
Taking with a child's acceptance whatsoever may be sent,
Than the introverted vision, seeing Self preeminent.
— *Bayard Taylor.*

24. You shall receive, my dear wife, my last words in these my last lines; my love I send you, that you may keep it when I am dead, and my counsel, that you may remember it when I am no more. I would not with my will present you sorrows, dear Bess; let them go to the grave with me, and be buried in the dust. And seeing that it is not the will of God that I shall see you any more, bear my destruction

patiently, and with an heart like yourself. . . . To what friend to direct you I know not, for all mine have left me in the true time of trial. Most sorry am I, that, being thus surprised by death, I can leave you no better estate; God hath prevented all my determinations, — that great God which worketh all in all,— and if you can live free from want, care for no more, for the rest is but a vanity; love God, and begin betimes — in him you shall find true, everlasting, and endless comfort; when you have travailed and wearied yourself with all sorts of worldly cogitations, you shall sit down by sorrow in the end. Teach your son also to serve and fear God whilst he is young, that the fear of God may grow up in him; then will God be an husband to you, and a father to him,— an husband and a father that can never be taken from you.— *Sir Walter Raleigh.*

25. With quickened step
Brown night retires: young day pours in apace,
And opens all the lawny prospect wide.
The dripping rock, the mountain's misty top,
Swell on the sight, and brighten with the dawn.
Blue, through the dusk, the smoking currents shine;
And from the bladed field the fearful hare
Limps awkward; while along the forest glade
The wild deer trip, and often turning, gaze
At early passenger. Music awakes,
The native voice of undissembled joy,
And thick around, the woodland hymns arise.
Roused by the cock, the soon-clad shepherd leaves
His mossy cottage, where with peace he dwells;
And from the crowded fold, in order, drives
His flock, to taste the verdure of the morn.

— *Thomson.*

26. Some feelings are to mortals given,
With less of earth in them than heaven;
And if there be a human tear
From passion's dross refined and clear,
A tear so limpid and so meek,
It would not stain an angel's cheek,
'Tis that which pious fathers shed
Upon a duteous daughter's head!

— *Scott.*

27. It is imagined by many that whenever they aspire to please, they are required to be merry, and to show the gladness of their souls by flights of pleasantry and bursts of laughter. But though these men may be for a time heard with applause and admiration, they seldom delight us long. We enjoy them a little, and then retire to easiness and good humor, as the eye gazes awhile on eminences glittering with the sun, but soon turns aching away to verdure and to flowers. Gayety is to good humor as animal perfumes to vegetable fragrance. The one overpowers weak spirits, and the other recreates and revives them. — *Dr. Samuel Johnson.*

28. Knowledge and Wisdom, far from being one,
Have ofttimes no connection. Knowledge dwells
In heads replete with thoughts of other men;
Wisdom in minds attentive to their own.
Knowledge, a rude, unprofitable mass,
The mere materials with which Wisdom builds,
Till smoothed, and squared, and fitted to its place,
Does but encumber whom it seems t' enrich.
Knowledge is proud that he has learned so much;
Wisdom is humble that he knows no more.

— *Cowper.*

29. Poetry is commonly understood to have two objects in view; namely, advantage and pleasure, or rather a union of both. I wish those who have furnished us with this definition had rather proposed utility as its ultimate object, and pleasure as the means by which that end may be effectually accomplished. The philosopher and the poet, indeed, seem principally to differ in the means by which they pursue the same end. Each sustains the character of a preceptor, which the one is thought best to support if he teach with accuracy, with subtlety, and with perspicuity; the other with splendor, harmony, and elegance. The one makes his appeal to reason only, independent of the passions; the other addresses the reason in such a manner as even to engage the passions on his side. The one proceeds to virtue and truth by the nearest and most compendious ways; the other leads to the same point through certain deflections and deviations, by a winding but pleasanter path. It is the part of the former so to describe and explain these objects, that we must necessarily become acquainted with them; it is the part of the latter so to dress and adorn them, that of our own accord we must love and embrace them. . . . Poetry addresses her precepts not to the reason alone; she calls the passions to her aid: she not only

exhibits examples, but infixes them in the mind. She softens the wax with her peculiar ardor, and renders it more plastic to the artist's hand. Thus does Horace most truly and most justly apply this commendation to the poets: —

What's fair, and false, and right, these bards describe,
Better and plainer than the Stoic tribe.

— *Lowth.*

30. In youth from rock to rock I went,
From hill to hill in discontent
Of pleasure high and turbulent,
Most pleased when most uneasy;
But now my own delights I make,—
My thirst at every rill can slake,
And gladly Nature's love partake
Of thee, sweet Daisy!

— *Wordsworth.*

31. Yet, ah! why should they know their fate
Since sorrow never comes too late,
And happiness too swiftly flies?
Thought would destroy their paradise.
No more; — where ignorance is bliss,
'Tis folly to be wise.

— *Gray.*

32. As we contemplate the great things of God's Word, we look into a fountain that broadens and deepens beneath our gaze. Its breadth and depth pass our knowledge. As we gaze, the vision widens; stretched out before us we behold a shoreless, boundless sea. Such study has vivifying power. The mind and heart acquire new strength, new life.— *Mrs. E. G. White.*

33. Drowsed by the soft,
Delicious greenness and repose, I crept
Into a balmy nest of yielding shrubs,
And floated off to slumber on a cloud
Of rapturous sensation.

When I woke,
So deep had been the oblivion of that sleep,
That Adam, when he woke in Paradise,
Was not more blank of knowledge; he had felt

As heedlessly the silence and the shade;
As ignorantly had raised his eyes and seen —
As, for a moment, I — what then I saw
With terror, freezing limb and voice like death,
When the slow sense, supplying one lost link,
Ran with electric fleetness through the chain
And showed me what I was,— no miracle,
But lost and left alone amid the waste,
Fronting a deadly pard, that kept great eyes
Fixed steadily on mine. I could not move:

My heart beat slow and hard; I sat and gazed,
Without a wink, upon those jasper orbs,
Noting the while, with horrible detail,
Whereto my fascinated sight was bound,
Their tawny brilliance, and the spotted fell
That wrinkled round them, smoothly sloping back
And curving to the short and tufted ears.
I felt — and with a sort of fearful joy —
The beauty of the creature: 'twas a pard,
Not such as one of those they show you caged
In Paris,— lean and scurvy beasts enough!
No; but a desert pard, superb and proud,
That would have died behind the cruel bars.

I think the creature had not looked on man;
For, as my brain grew cooler, I could see
Small sign of fierceness in her eyes, but chief,
Surprise and wonder. More and more entranced,
Her savage beauty warmed away the chill
Of deathlike terror at my heart; I stared
With kindling admiration, and there came
A gradual softness o'er the flinty light
Within her eyes; a shadow crept around
Their yellow disks, and something like a dawn
Of recognition of superior will,
Of brute affection, sympathy enslaved
By higher nature, then informed her face.
Thrilling in every nerve, I stretched my hand,—
She silent, moveless,— touched her velvet head,

And with a warm, sweet shiver in my blood,
Stroked down the ruffled hairs. She did not start;
But in a moment's lapse, drew up one paw
And moved a step,— another,— till her breath
Came hot upon my face. She stopped: she rolled
A deep-voiced note of pleasure and of love,
And gathering up her spotted length, lay down
Her head upon my lap, and forward thrust
One heavy-molded paw across my knees,
The glittering talons sheathing tenderly.
Thus we, in that oasis all alone,
Sat when the sun went down: the pard and I,
Caressing and caressed: and more of love
And more of confidence between us came,
I grateful for my safety, she alive
With the dumb pleasure of companionship,
Which touched with instincts of humanity
Her brutish nature. When I slept, at last,
My arm was on her neck.

— *Bayard Taylor.*

34. It was not without some awe and apprehension that I approached the presence of my father. My infancy, to speak the truth, had been neglected at home; the severity of his look and language at our last parting still dwelt on my memory; nor could I form any notion of his character or my probable reception. They were both more agreeable than I could expect. The domestic discipline of our ancestors has been relaxed by the philosophy and softness of the age; and if my father remembered that he had trembled before a stern parent, it was only to adopt with his own son an opposite mode of behavior. He received me as a man and a friend; all constraint was banished at our first interview, and we ever afterwards continued on the same terms of easy and equal politeness. He applauded the success of my education; every word and action was expressive of the most cordial affection; and our lives would have passed without a cloud, if his economy had been equal to his fortune, or if his fortune had been equal to his desires.— *Gibbon.*

35. Difficulty is a severe instructor, set over us by the supreme ordinance of a parental Guardian and Legislator, who knows us better than we know ourselves, as he loves us better too. He that wrestles with us, strengthens our nerves, and sharpens our skill. Our antagonist

is our helper. This amicable conflict with difficulty obliges us to an intimate acquaintance with our object, and compels us to consider it in all its relations. It will not suffer us to be superficial.— *Burke.*

36. Then kneeling down to heaven's Eternal King,
The saint, the father, and the husband prays:
Hope "springs exulting on triumphant wing,"
That thus they all shall meet in future days;
There ever bask in uncreated rays,
No more to sigh, or shed the bitter tear,
Together hymning their Creator's praise,
In such society, yet still more dear,
While circling time moves round in an eternal sphere.

— *Robert Burns.*

37. I see before me the gladiator lie:
He leans upon his hand; his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low;
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thundershower; and now
The arena swims around him; he is gone,
Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not; his eyes
Were with his heart, and that was far away:
He recked not of the life he lost, nor prize,
But where his rude hut by the Danube lay;
There were his young barbarians all at play,
There was their Dacian mother — he, their sire,
Butchered to make a Roman holiday.

— *Lord Byron.*

38. Those who are in the power of evil habits must conquer them as they can; — and conquered they must be, or neither wisdom nor happiness can be attained; — but those who are not yet subject to their influence, may, by timely caution, preserve their freedom; they may effectually resolve to escape the tyrant, whom they will very vainly resolve to conquer.— *Dr. Samuel Johnson.*

39. Hark! 'tis the twanging horn! o'er yonder bridge,
That with its wearisome but needful length
Bestrides the wintry flood; in which the moon
Sees her unwrinkled face reflected bright: —
He comes, the herald of a noisy world,
With spattered boots, strapped waist, and frozen locks,
News from all nations lumbering at his back.
True to his charge, the close-packed load behind,
Yet careless what he brings, his one concern
Is to conduct it to the destined inn;
And having dropped the expected bag, pass on.

— *Cowper.*

40. Morn on the mountain, like a summer bird,
Lifts up her purple wing, and in the vales
The gentle wind, a sweet and passionate wooer,
Kisses the blushing leaf, and stirs up life
Within the solemn woods of ash deep-crimsoned,
And silver beech, and maple yellow-leaved,
Where Autumn, like a faint old man, sits down
By the wayside aweary. Through the trees
The golden robin moves. The purple finch,
That on wild cherry and red cedar feeds,
A winter bird, comes with its plaintive whistle,
And pecks by the witch-hazel, whilst aloud
From cottage roofs the warbling bluebird sings,
And merrily, with oft-repeated stroke,
Sounds from the threshing floor the busy flail.

O what a glory doth this world put on
For him who, with a fervent heart, goes forth
Under the bright and glorious sky, and looks
On duties well performed, and days well spent!
For him the wind, aye, and the yellow leaves,
Shall have a voice, and give him eloquent teachings.
He shall so hear the solemn hymn that Death
Has lifted up for all, that he shall go
To his long resting place without a tear.

— *Longfellow.*

41. Ask yourselves what is the leading motive which actuates you while you are at work. I do not ask what your leading motive is for working — that is a different thing; you may have families to support — parents to help — brides to win; you may have all these, or other such sacred and preeminent motives, to press the morning's labor and prompt the twilight thought. But when you are fairly *at* the work, what is the motive which tells upon every touch of it? If it is the love of that which your work represents,— if, being a landscape painter, it is love of hills and trees that moves you,— if, being a figure painter, it is love of human beauty and human soul that moves you,— if, being a flower or animal painter, it is love, and wonder, and delight in petal and in limb that moves you, then the spirit is upon you, and the earth is yours, and the fullness thereof. But if, on the other hand, it is petty self-complacency in your own skill, trust in precepts and laws, hope for academical or popular approbation, or avarice of wealth — it is quite possible that by steady industry, or even by fortunate chance, you may win the applause, the position, the fortune, that you desire; but one touch of true art you will never lay on canvas or on stone as long as you live.— *John Ruskin.*

42. I've watched you now a full half hour,
Self-poised upon that yellow flower;
And, little Butterfly! indeed
I know not if you sleep or feed,—
How motionless! not frozen seas
More motionless! and then
What joy awaits you when the breeze
Hath found you out among the trees,
And calls you forth again!

This plot of orchard ground is ours,
My trees they are, my sister's flowers;
Here rest your wings when they are weary;
Here lodge as in a sanctuary!
Come often to us, fear no wrong;
Sit near us on the bough!
We'll talk of sunshine and of song;
And summer days, when we were young;
Sweet childish days, that were as long
As twenty days are now.

— *Wordsworth.*

43. Some drill and bore
The solid earth, and from the strata there
Extract a register by which we learn
That he who made it and revealed its date
To Moses was mistaken in its age.
Some, more acute and more industrious still,
Contrive creation; travel nature up
To the sharp peak of her sublimest height,
And tell us whence the stars; why some are fixed,
And planetary some; what gave them first
Rotation, from what fountain flowed their light.
Great contest follows, and much learned dust
Involves the combatants; each claiming truth,
And truth disclaiming both. And thus they spend
The little wick of life's poor shallow lamp
In playing tricks with nature, giving laws
To distant worlds, and trifling in their own.

— *Cowper.*

44. There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar;
I love not man the less, but nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal.

— *Lord Byron.*

45. O, a dainty plant is the ivy green,
That creepeth o'er ruins old!
Of right choice food are his meals, I ween,
In his cell so lone and cold.
The walls must be crumbled, the stones decayed,
To pleasure his dainty whim;
And the moldering dust that years have made
Is a merry meal for him.
Creeping where no life is seen,
A rare old plant is the ivy green.

Fast he stealeth on, though he wears no wings,
And a stanch old heart has he!
How closely he twineth, how tight he clings
To his friend, the huge oak tree!
And slyly he traileth along the ground,
And his leaves he gently waves,
And he joyously twines and hugs around
The rich mold of dead men's graves.
Creeping where no life is seen,
A rare old plant is the ivy green.

Whole ages have fled, and their works decayed,
And nations scattered been;
But the stout old ivy shall never fade
From its hale and hearty green.
The brave old plant in its lonely days
Shall fatten upon the past;
For the stateliest building man can raise
Is the ivy's food at last.
Creeping where no life is seen,
A rare old plant is the ivy green.

— *Charles Dickens.*

46. The melancholy days are come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown and sear.
Heaped in the hollows of the grove, the autumn leaves lie dead;
They rustle to the eddying gust, and to the rabbit's tread.
The robin and the wren are flown, and from the shrubs the jay,
And from the wood top calls the crow through all the gloomy day.

Where are the flowers, the fair young flowers, that lately sprang and stood
In brighter light and softer airs, a beauteous sisterhood?
Alas! they all are in their graves; the gentle race of flowers
Are lying in their lowly beds with the fair and good of ours.
The rain is falling where they lie; but the cold November rain
Calls not from out the gloomy earth the lovely ones again.

The windflower and the violet, they perished long ago,
And the brier rose and the orchis died amid the summer glow;
But on the hill the goldenrod, and the aster in the wood,
And the yellow sunflower by the brook in autumn beauty stood,
Till fell the frost from the clear cold heaven, as falls the plague on men,
And the brightness of their smile was gone from upland, glade, and glen.

And now, when comes the calm, mild day, as still such days will come,
To call the squirrel and the bee from out their winter home;
When the sound of dropping nuts is heard, though all the trees are still,
And twinkle in the smoky light the waters of the rill,
The South Wind searches for the flowers whose fragrance late he bore,
And sighs to find them in the wood and by the stream no more.

— *Bryant.*

47. The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and forever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow and the rust on his mail;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!

— *Lord Byron.*

48. Let me have men about me that are fat;
Sleek-headed men, and such as sleep o' nights:
Yond' Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

— *Shakespeare.*

49. The Being that is in the clouds and air,
That is in the green leaves among the groves,
Maintains a deep and reverential care
For the unoffending creatures whom he loves.

— *Wordsworth.*

50. It was the pleasant harvest time,
When cellar bins are closely stowed,
And garrets bend beneath their load.

And the old swallow-haunted barns —
Brown-gabled, long, and full of seams
Through which the moted sunlight streams,

And winds blow freshly in, to shake
The red plumes of the roosted cocks,
And the loose haymow's scented locks —

Are filled with summer's ripened stores,
Its odorous grass and barley sheaves,
From their low scaffolds to their eaves.

On Esek Harden's oaken floor,
With many an autumn threshing worn,
Lay the heaped ears of unhusked corn.

And thither came young men and maids,
Beneath a moon that, large and low,
Lit that sweet eve of long ago.

They took their places; some by chance,
And others by a merry voice
Or sweet smile guided to their choice.

How pleasantly the rising moon,
Between the shadow of the mows,
Looked on them through the great elm boughs! —

On sturdy boyhood sun-embrowned,
On girlhood with its solid curves
Of healthful strength and painless nerves!

* * * * * * *

But still the sweetest voice was mute
That river valley ever heard
From lip of maid or throat of bird;

For Mabel Martin sat apart,
And let the haymow's shadow fall
Upon the loveliest face of all.

She sat apart, as one forbid,
Who knew that none would condescend
To own the witchwife's child a friend.

— *Whittier.*

51. In the annals of human history the growth of nations, the rise and fall of empires, appear as dependent upon the will and prowess of man. The shaping of events seems, to a great degree, to be determined by his power, ambition, or caprice. But in the Word of God the curtain is drawn aside, and we behold, behind, above, and through all the play and counter play of human interests and power and passions, the agencies of the all-merciful One, silently, patiently working out the counsels of his own will.— *Mrs. E. G. White.*

52. This is the forest primeval. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of eld, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms.
Loud from its rocky caverns, the deep-voiced neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.

This is the forest primeval; but where are the hearts that beneath it
Leaped like the roe, when he hears in the woodland the voice of the huntsman?
Where is the thatch-roofed village, the home of Acadian farmers,—
Men whose lives glided on like rivers that water the woodlands,
Darkened by shadows of earth, but reflecting an image of heaven?
Waste are those pleasant farms, and the farmers forever departed!
Scattered like dust and leaves, when the mighty blasts of October
Seize them, and whirl them aloft, and sprinkle them far o'er the ocean.
Naught but tradition remains of the beautiful village of Grand Pré.

— *Longfellow.*

53. The stars are forth, the moon above the tops
Of the snow-shining mountains.— Beautiful!
I linger yet with Nature, for the night
Hath been to me a more familiar face
Than that of man; and in her starry shade
Of dim and solitary loveliness
I learned the language of another world.
I do remember me, that in my youth,
When I was wandering,— upon such a night
I stood within the Colosseum's wall,
Midst the chief relics of almighty Rome.

The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars
Shone through the rents of ruin; from afar
The watchdog bayed beyond the Tiber; and
More near, from out the Cæsars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Begun and died upon the gentle wind.
Some cypresses beyond the timeworn breach
Appeared to skirt the horizon, yet they stood
Within a bowshot,— where the Cæsars dwelt,
And dwell the tuneless birds of night, amidst
A grove which springs through leveled battlements,
And twines its roots with the imperial hearths.
Ivy usurps the laurel's place of growth; —
But the gladiators' bloody Circus stands,
A noble wreck in ruinous perfection,
While Cæsar's chambers and the Augustan halls
Grovel on earth in indistinct decay.—
And thou didst shine, thou rolling moon, upon
All this, and cast a wide and tender light,
Which softened down the hoar austerity
Of rugged desolation, and filled up,
As 't were anew, the gaps of centuries,
Leaving that beautiful which still was so,
And making that which was not, till the place
Became religion, and the heart ran o'er
With silent worship of the great of old! —
The dead, but sceptered sovereigns, who still rule
Our spirits from their urns.

— *Byron.*

APPENDIX

A. Definition of Terms

Nouns and Pronouns (Substantives)

A **Noun** is the name of anything.

A **Common Noun** is a name applied in common to any one or more of a class.

A **Proper Noun** is a name given to an individual person or thing to distinguish it from all others of its class.

A **Collective Noun** is the name of a collection of persons or things.

An **Abstract Noun** is the name of a quality.

A **Verbal Noun** is the name of an action.

A **Pronoun** is a word used instead of a noun. It represents a person or thing without naming it.

A **Personal Pronoun** shows by its form whether it is in the first, second, or third person.

A **Relative Pronoun** shows the relation of its clause to the word which the pronoun represents.

An **Interrogative Pronoun** represents the thing inquired for in asking a question.

Properties

Nouns and pronouns have certain properties,— Person, Number, Gender, Office, and Form.

There are three persons: First, Second, and Third.

The **First Person** represents the one who is speaking.

The **Second Person** represents those who are spoken to.

The **Third Person** represents the person or thing spoken of.

There are two numbers: Singular and Plural.

The **Singular Number** denotes only one thing.

The **Plural Number** denotes more than one thing.

There are three genders: Masculine, Feminine, and Neuter.

The **Masculine Gender** denotes the male sex.

The **Feminine Gender** denotes the female sex.

The **Neuter Gender** denotes things that have no sex.

The **Office** of a noun or pronoun is the part it performs in the sentence where it is used. It may be Subject, Object, Chief Word of a Phrase, etc.

The **Form** of a noun or pronoun is its spelling, which varies in keeping with its office in the sentence.

Verbs

A complete **Verb** denotes action, being, or state, and predicates it.

KINDS: —

A **Regular Verb** forms its past tense and past participle by adding *ed* to its present indicative.

An **Irregular Verb** forms its past tense in various ways other than by adding *ed*.

A **Redundant Verb** has both a regular and an irregular form.

A **Defective Verb** lacks some of the principal parts, and so cannot be used in all the tenses.

There are four classes of verbs: Transitive, Intransitive, Copula, and Copulative.

A **Transitive Verb** represents its subject as performing action upon some object, or as itself receiving action.

In the **Active Voice** a transitive verb represents its subject as performing action upon an object.

In the **Passive Voice** a transitive verb represents its subject as receiving action.

An **Intransitive Verb** may predicate action, being, or state; but when it predicates action, it does not represent the action as being received by anything.

The **Copula Verb** never denotes action, but predicates the quality, state, or action denoted by another word used with it to complete the predicate.

The **Copulative Verb** not only predicates the action, being, or state denoted by itself, but it also does the work of a copula in predicating the action, quality, or state denoted by some other word used with it to complete the predicate.

Modes

Mode has reference to the manner in which the verb predicates. There are five modes in our language.

The **Indicative Mode** represents the action, being, or state as actually existing or occurring, or having occurred, or that it will occur; or it simply asks a question.

The **Subjunctive Mode** is used to express what is doubtful, conditional, contrary to fact, or merely supposed.

The **Potential Mode** predicates the power, necessity, duty, etc., of its subject to act, to exist, or to be in a certain state.

The **Imperative Mode** commands, exhorts, or entreats.

The **Infinitive Mode** (so called) has no power to predicate, and primarily names the action which it denotes.

Tenses

Tenses relate to time or to time and state. They are fully defined and described in sections 56, 57, 133-139, which see.

Forms

The term **Form** is used for certain variations of the verb not indicating mode, tense, voice, person, or number.

The term **Common Form** has little use because of its denoting merely the absence of variation from the simplest form of the verb.

Progressive Form applies to verbs ending in *ing,* regardless of mode, tense, etc.

Emphatic Form applies to those forms of the verb with which *do, does,* or *did* is combined in other than questions.

Participles

Participles, like verbs, denote action, being, or state, but have no power to predicate. They are derived from verbs, but are used mostly like adjectives, being employed to limit nouns and pronouns.

The **Progressive Participle** represents its action as progressing at the time denoted by the predicate. It has both a simple and a compound form.

The **Past Participle** represents its action as completed at the time denoted by the predicate. It is spelled the same as the simple passive.

The **Passive Participle** represents an action as being received by that which the participle describes. It has both a simple and a compound form. The simple form is used with the copula to make the passive voice.

The **Perfect Participle** has three forms: the Common, the Progressive, and the Passive. Each of these forms assumes just what a perfect tense of that form would predicate.

Modifiers

A **Modifier** is a word used to introduce some circumstance of quality, condition, number, time, place, manner, purpose, cause, or in some other way to restrict or extend the application of other words.

A **Descriptive Adjective** describes the thing named by the noun to which it is added, generally by denoting some quality or condition.

A **Limiting Adjective** points out or numbers, but does not describe.

An **Adverb** is added to a verb, a participle, an adjective, or an adverb, to tell how, why, when, or where a thing was done, and the like.

A **Relative Adverb,** like a relative pronoun, shows the relation of an adjective clause to a noun or pronoun.

A **Conjunctive Adverb** is one that shows a substantive clause to be subordinate in rank.

The **Comparative Form** of an adjective or an adverb, usually formed by adding *er,* is employed in comparing two things; the **Superlative Form,** usually made by adding *est,* is employed in comparing more than two things.

Relation Words

A **Preposition** shows the relation of a noun or pronoun to some other word. It is the relation word of an ordinary adjective or adverbial phrase.

A **Coordinate Conjunction** is put between words, phrases, or clauses to show that they are equal in rank, or in the same office.

A **Subordinate Conjunction** is the relation word of a subordinate clause; it shows the clause to be subordinate in rank, and usually indicates its use.

The Interjection

An **Interjection** is a word used wholly to express emotion.

The Sentence and Its Parts

A **Sentence** is a group of words that makes a statement, asks a question, or gives a command; it must express a complete thought.

The **Subject** of a sentence is the word, or group of words, concerning which the statement is made.

The **Predicate** is the word or words that predicate something concerning the subject.

The **Object** is a word added to an action word to tell what

receives the action. The base of a prepositional phrase is also called the object of the preposition.

A **Clause** is a member of a sentence, and has a subject and predicate of its own.

A **Principal Clause** makes the main statement, and could make a sentence by itself.

A **Subordinate Clause** makes a subordinate statement, and is dependent upon some other element in a sentence.

An **Adjective Clause** is one that does the work of an adjective.

An **Adverbial Clause** is one that does the work of an adverb.

A **Substantive Clause** is one that does the work of a noun.

A **Phrase** is a group of words not constituting a clause, but performing a distinct office in a sentence.

A **Prepositional Phrase** has a preposition for its relation word and a substantive for its base.

An **Adjective Phrase** is a prepositional phrase that is added to a noun or pronoun.

An **Adverbial Phrase** is one that does the work of an adverb, and is usually a prepositional phrase.

A **Participial Phrase** has a participle for its chief word, and has the use of an adjective.

An **Adjectival Phrase** has an adjective for its chief word, and the whole phrase is used like an adjective word, to describe or point out.

The **Appositional Phrase** is an adjective element that has a noun or pronoun in apposition as its chief word.

The **Phrase Absolute** arises from abridging a principal clause, and is as independent as the clause would be in its complete form.

The **Vocative Phrase** is independent, and has for its chief word a noun or pronoun independent by address.

B. Laws of Form

The **English Noun** has but few changes in form. It has none for person, and the plural is generally formed simply by adding *s* to the singular.

A noun ending in *y* with a consonant next to it, changes *y* to *ie* before adding *s*.

Nouns of English origin add *es* to final *o* whenever the letter next to the *o* is a consonant.

A few nouns ending in *f* change *f* to *ve* before adding *s*.

The plural of signs, letters, etc., is made by adding the *apostrophe and s*.

The gender of nouns is distinguished by different endings, by prefixing words, or by the use of different words altogether.

The noun has *no inflection* on account of its different offices in a sentence, except when it is used as an adjective element to tell *whose*. It then generally adds the *apostrophe and s*, unless it is a plural noun ending in *s*, in which case it adds the *apostrophe* only.

The **Pronoun** must have the same person, number, and gender as the noun for which it stands, but not necessarily the same case.

When a pronoun represents two or more singular nouns, it must be in the plural number if the nouns are taken together; but if they are to be regarded separately, the pronoun must agree with the one next to it.

The pronoun has *three forms* to agree with its different offices in a sentence: the Subjective, the Possessive, and the Objective.

A **Declinable Pronoun** must be put in the Subjective Form,—

a. When it is the subject of a sentence or a clause.

b. When it is in either predicated or assumed apposition with the subject, or with any other word whose office would require the subjective form.

c. When it is independent by address, by exclamation, by pleonasm, or in a phrase absolute.

A **Declinable Pronoun** must be put in the Possessive Form when used adjectively to tell *whose,* or when in apposition with any word in the possessive form.

A **Declinable Pronoun** must be put in the Objective Form,—

a. When it is object of a transitive verb, participle, or verbal noun.

b. When it is used after a preposition as chief word of a phrase.

c. When it is the chief word of an abridged clause that is object of a verb or a preposition; that is, subject of an infinitive.

d. When it is in predicate with *to be* with a subject of its own.

e. When it is in apposition with any word whose office would require the objective form.

The **English Verb** has very few inflections. With the exception of the verb *to be,* it has no change on account of the person and number of its subject in any tense or mode except in the present indicative, and in the auxiliary of the present perfect.

Any verb except the verb *to be* adds *s* to its present tense in the **Indicative Mode** whenever its subject is in the third person, singular number; but no verb except the verb *to be* changes its past tense for the person and number of its subject.

In the present perfect tense of the indicative mode, the auxiliary **has** is used instead of **have** whenever the subject is in the third person, singular number.

In the present indicative, common form, the verb *to be* is **am** when the subject is in the first, singular; **is** when the subject is in the third, singular; and **are** with a subject in any other person and number.

In the past indicative, the verb *to be* is **was** when the subject is in either the first person, singular number, or in the third, singular. With any other subject it is **were.**

In **Other Modes** than the indicative, the verb has no change for the person and number of its subject, excepting the solemn form.

In the **Solemn Form** *thou* is used as subject in the second person, singular number, and requires its verb to end in *t, st,* or *est.* In the third person, singular, present tense, of the indicative mode, the verb ends in *th* or *eth.*

Two or more Singular Subjects taken together, are equivalent to a subject in the third person, plural number, and the verb and pronoun must agree with them accordingly; but if they are regarded separately, the verb or the pronoun must agree with the one next to it.

When a **Collective Noun** is so used that the individuals composing the collection are considered separately, the pronoun representing it must be in the plural number; and the verb that has such a noun for subject must take the same form that it would with a subject in the third person, plural number.

When a **Collective Noun** is so used that the entire collection is taken together as a unit, the pronoun that represents it must be in the singular number; and the verb that has such a subject must take the same form that it would with any other subject in the third person, singular number.

The pronoun **Who** should be used with reference to per-

sons and superior beings only, or to things that are endowed with the attributes of a person. **Which** and **What** should never be used to represent persons, though in the Bible and other ancient writings **Which** may be found referring to persons. **That** may represent either persons or things, or both together. **Who** has a different form for the nominative, possessive, and objective. **Which** has different forms for the nominative and possessive, but not for the objective. **That** has but one form as a relative.

A **Compound** or **Complex Possessive** adds the possessive sign to the last word only.

C. List of Irregular Verbs

When more forms than one are given for the past tense or past participle, that which stands first is to be preferred.

Present Tense	*Past Tense*	*Past Participle*
abide	abode	abode
am *or* be	was	been
awake	awoke, awaked	awaked
bear (to bring forth)	bore	born
bear (to sustain)	bore	borne
beat	beat	beaten, beat
begin	began	begun
bend, *un-*	bent, bended	bent
bereave	bereaved, bereft	bereaved, bereft
beseech	besought	besought
bet	bet, betted	bet, betted
bid	bade, bid	bidden, bid
bind, *un-, re-*	bound	bound
bite	bit	bitten, bit
bleed	bled	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
build, *re-, up-*	built, builded	built, builded
burn	burned, burnt	burned, burnt
burst	burst	burst
buy	bought	bought
can	could	———
cast	cast	cast
catch	caught	caught
chide	chid	chidden, chid
choose	chose	chosen
cleave (to adhere)	cleaved	cleaved
cleave (to split)	cleft, clove	cleft, cleaved, cloven
cling	clung	clung
clothe	clothed, clad	clothed, clad
come, *be-, over-*	came	come
cost	cost	cost

Present Tense	*Past Tense*	*Past Participle*
creep	crept	crept
crow	crew, crowed	crowed
cut	cut	cut
dare (to venture)	dared, durst	dared
deal	dealt	dealt
dig	dug, digged	dug, digged
do, *un-, mis-, over-*	did	done
draw, *with-*	drew	drawn
dream	dreamed, dreamt	dreamed, dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelt, dwelled	dwelt, dwelled
eat	ate	eaten
fall, *be-*	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forbid	forbade	forbidden
forget	forgot	forgotten, forgot
forsake	forsook	forsaken
freeze	froze	frozen
freight	freighted	freighted, fraught
get, *be-*	got	got, gotten
gild	gilded	gilded, gilt
gird, *be-, un-, en-*	girded, girt	girded, girt
give, *for-, mis-*	gave	given
go, *fore-, under-*	went	gone
grave, *en-*	graved	graven, graved
grind	ground	ground
grow	grew	grown
hang *	hung	hung
have	had	had
hear, *over-*	heard	heard

* *Hang,* to take away life by hanging, is regular.

Present Tense	*Past Tense*	*Past Participle*
heave	heaved, hove	heaved, hoven
hew	hewed	hewed, hewn
hide	hid	hidden, hid
hit	hit	hit
hold, *be-, with-, up-*	held	held, holden
hurt	hurt	hurt
keep	kept	kept
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
know, *fore-*	knew	known
lade (to load)	laded	laded, laden
lay (to place), *in-*	laid	laid
lead, *mis-*	led	led
leave	left	left
lend	lent	lent
let	let	let
lie (to recline)	lay	lain
light	lighted, lit	lighted, lit
load, *un-, over-*	loaded	loaded, laden
lose	lost	lost
make	made	made
may	might	———
mean	meant	meant
meet	met	met
mow	mowed	mowed, mown
must	———	———
ought	———	———
pay, *re-*	paid	paid
pen (to inclose)	penned, pent	penned, pent
put	put	put
quit	quit, quitted	quit, quitted
———	quoth	———
read	read	read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang	rung

Present Tense	*Past Tense*	*Past Participle*
rise, *a-*	rose	risen
rive	rived	riven, rived
run, *out-*	ran	run
saw	sawed	sawed, sawn
say, *un-, gain-*	said	said
see, *fore-*	saw	seen
seek	sought	sought
seethe	seethed	seethed, sodden
sell	sold	sold
send	sent	sent
set, *be-*	set	set
shake	shook	shaken
shall	should	———
shape, *mis-*	shaped	shaped, shapen
shave	shaved	shaved, shaven
shear	sheared	sheared, shorn
shed	shed	shed
shine	shone, shined	shone, shined
shoe	shod	shod
shoot, *over-*	shot	shot
show	showed	shown, showed
shred	shred	shred
shrink	shrank, shrunk	shrunk, shrunken
shut	shut	shut
sing	sang, sung	sung
sink	sank, sunk	sunk
sit (to rest)	sat	sat
slay	slew	slain
sleep	slept	slept
slide	slid	slidden, slid
sling	slung	slung
slink	slunk	slunk
slit	slit	slit
smite	smote	smitten
sow (to scatter)	sowed	sowed, sown
speak, *be-*	spoke, spake	spoken
speed	sped	sped
spell, *mis-*	spelled, spelt	spelled, spelt
spend, *mis-*	spent	spent
spill	spilled	spilled, spilt

Present Tense	*Past Tense*	*Past Participle*
spin	spun	spun
spit *	spit, spat	spit
split	split	split
spread, *over-, be-*	spread	spread
spring	sprang	sprung
stand, *with-, under-*	stood	stood
stave	staved, stove	staved, stove
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank, stunk	stunk
strew, *be-*	strewed	strewed, strewn
stride, *be-*	strode	stridden
strike	struck	struck, stricken
string	strung	strung
strive	strove	striven
strow	strowed	strown
swear, *for-*	swore	sworn
sweat	sweat, sweated	sweat, sweated
sweep	swept	swept
swell	swelled	swollen, swelled
swim	swam	swum
swing [*re-, over-*	swung	swung
take, *mis-, under-, be-*	took	taken
teach, *un-, mis-*	taught	taught
tear	tore	torn
tell, *fore-*	told	told
think, *be-*	thought	thought
thrive	throve, thrived	thriven, thrived
throw, *over-*	threw	thrown
thrust	thrust	thrust
tread, *re-*	trod	trodden, trod
wake	waked, woke	waked
wax	waxed	waxed, waxen
wear	wore	worn
weave, *un-*	wove	woven
weep	wept	wept
wet	wet	wet

* *Spit,* to put on a spit, is regular.

Present Tense	*Past Tense*	*Past Participle*
whet	whetted, whet	whetted, whet
will *	would	———
win	won	won
wind, *un-*	wound	wound
work	worked, wrought	worked, wrought
wot	wist	———
wring	wrung	wrung
write	wrote	written

* *Will,* to bequeath, is regular.

REMARKS.— Verbs that have both a regular and an irregular form are said to be **redundant.**

Verbs that do not have all the principal parts,— *present tense, past tense, past participle,*— are said to be **defective.**

D. Gender List for Reference

Masculine	*Feminine*	*Masculine*	*Feminine*
bachelor	maid	beau	belle
buck	doe	cock	hen
drake	duck	earl	countess
husband	wife	king	queen
lord	lady	nephew	niece
ram	ewe	stag	hind
dog	bitch	horse	mare
wizard	witch	monk	nun
hart	roe	sir	madam
swain	nymph	youth	damsel
actor	actress	abbot	abbess
baron	baroness	administrator	administratrix
count	countess	bridegroom	bride
czar	czarina	dauphin	dauphiness
don	donna	deacon	deaconess
duke	duchess	emperor	empress
heir	heiress	executor	executrix
hero	heroine	governor	governess
host	hostess	hunter	huntress
Jew	Jewess	landgrave	landgravine
poet	poetess	marquis	marchioness
patron	patroness	prince	princess
priest	priestess	testator	testatrix
tiger	tigress	shepherd	shepherdess
prophet	prophetess	viscount	viscountess
god	goddess	widower	widow
giant	giantess	songster	songstress
negro	negress	sorcerer	sorceress
sultan	sultana	lion	lioness
landlord	landlady	gentleman	gentlewoman
peacock	peahen	cock sparrow	hen sparrow
merman	mermaid	Englishman	Englishwoman

E. Conjugation of the Verb *To Be*

Indicative Mode

PRESENT TENSE

Singular	*Plural*
1. I am	1. We are
2. Thou art	2. You are
3. He is	3. They are

PAST TENSE

1. I was	1. We were
2. Thou wast	2. You were
3. He was	3. They were

FUTURE TENSE

1. I shall be	1. We shall be
2. Thou wilt be	2. You will be
3. He will be	3. They will be

PRESENT PERFECT TENSE

1. I have been	1. We have been
2. Thou hast been	2. You have been
3. He has been	3. They have been

PAST PERFECT TENSE

1. I had been	1. We had been
2. Thou hadst been	2. You had been
3. He had been	3. They had been

FUTURE PERFECT TENSE

1. I shall have been	1. We shall have been
2. Thou wilt have been	2. You will have been
3. He will have been	3. They will have been

Subjunctive Mode

PRESENT TENSE

1. If I be	1. If we be
2. If thou be	2. If you be
3. If he be	3. If they be

PAST TENSE

1. If I were	1. If we were
2. If thou wert	2. If you were
3. If he were	3. If they were

PRESENT PERFECT TENSE

1. If I have been	1. If we have been
2. If thou have been	2. If you have been
3. If he have been	3. If they have been

PAST PERFECT TENSE

1. If I had been	1. If we had been
2. If thou had been	2. If you had been
3. If he had been	3. If they had been

Imperative Mode: *Present, singular and plural,* Be (thou or you)

Infinitive Mode: *Present,* to be; *Perfect,* to have been

Participles: *Present,* being; *Past,* been; *Perfect,* having been

F. Conjugation of the Verb *To See*

Active Voice

Indicative Mode

PRESENT TENSE

Singular	*Plural*
1. I see	1. We see
2. Thou seest	2. You see
3. He sees	3. They see

PAST TENSE

1. I saw	1. We saw
2. Thou sawest	2. You saw
3. He saw	3. They saw

FUTURE TENSE

1. I shall see	1. We shall see
2. Thou wilt see	2. You will see
3. He will see	3. They will see

PRESENT PERFECT TENSE

1. I have seen	1. We have seen
2. Thou hast seen	2. You have seen
3. He has seen	3. They have seen

PAST PERFECT TENSE

1. I had seen	1. We had seen
2. Thou hadst seen	2. You had seen
3. He had seen	3. They had seen

FUTURE PERFECT TENSE

1. I shall have seen	1. We shall have seen
2. Thou wilt have seen	2. You will have seen
3. He will have seen	3. He will have seen

Subjunctive Mode

PRESENT TENSE

1. If I see	1. If we see
2. If thou see	2. If you see
3. If he see	3. If they see

PAST TENSE

1. If I saw	1. If we saw
2. If thou saw	2. If you saw
3. If he saw	3. If they saw

PRESENT PERFECT TENSE

1. If I have seen	1. If we have seen
2. If thou have seen	2. If you have seen
3. If he have seen	3. If they have seen

PAST PERFECT TENSE

1. If I had seen	1. If we had seen
2. If thou had seen	2. If you had seen
3. If he had seen	3. If they had seen

Imperative Mode: *Present, singular and plural,* See (thou or you)
Infinitive Mode: *Present,* to see; *Perfect,* to have seen
Participles: *Present,* seeing; *Past,* seen; *Perfect,* having seen

Passive Voice

Indicative Mode

PRESENT TENSE

1. I am seen	1. We are seen
2. Thou art seen	2. You are seen
3. He is seen	3. They are seen

PAST TENSE

1. I was seen	1. We were seen
2. Thou wast seen	2. You were seen
3. He was seen	3. They were seen

FUTURE TENSE

1. I shall be seen	1. We shall be seen
2. Thou wilt be seen	2. You will be seen
3. He will be seen	3. They will be seen

PRESENT PERFECT TENSE

1. I have been seen	1. We have been seen
2. Thou hast been seen	2. You have been seen
3. He has been seen	3. They have been seen

PAST PERFECT TENSE

1. I had been seen	1. We had been seen
2. Thou hadst been seen	2. You had been seen
3. He had been seen	3. They had been seen

FUTURE PERFECT TENSE

1. I shall have been seen	1. We shall have been seen
2. Thou wilt have been seen	2. You will have been seen
3. He will have been seen	3. They will have been seen

Subjunctive Mode

PRESENT TENSE

1. If I be seen
2. If thou be seen
3. If he be seen

1. If we be seen
2. If you be seen
3. If they be seen

PAST TENSE

1. If I were seen
2. If thou wert seen
3. If he were seen

1. If we were seen
2. If you were seen
3. If they were seen

PRESENT PERFECT TENSE

1. If I have been seen
2. If thou have been seen
3. If he have been seen

1. If we have been seen
2. If you have been seen
3. If they have been seen

PAST PERFECT TENSE

1. If I had been seen
2. If thou had been seen
3. If he had been seen

1. If we had been seen
2. If you had been seen
3. If they had been seen

Imperative Mode: *Present, singular and plural,* Be (thou or you) seen

Infinitive Mode: *Present,* to be seen; *Perfect,* to have been seen

Participles: *Present,* being seen; *Past,* seen; *Perfect,* having been seen

G. Use of Capital Letters

Use a capital letter to begin,—

1. The first word in every sentence.

2. The first word in every line of poetry.

3. The first word of every direct quotation when a complete sentence.

4. The first word and every important word in the titles of books, articles, or other matter having a general heading.

5. Every proper noun or abbreviation of a proper noun, such as the initials in a person's name, the abbreviation of a title attached to a name, etc.

6. Most adjectives derived from proper nouns; a few have lost their association with the name from which they were originally derived and are written with a small initial letter, especially when in common use.

7. Every title attached to the name of a person, whether preceding or following it.

8. The interjection *O* and the pronoun *I*.

9. Personal pronouns referring to the Deity, especially when no name of the Deity occurs in the same sentence or when the capital initial is necessary to make it clear to whom the pronoun refers.

NOTE.— This rule is often not observed when its use would result in too large a number of capitals; as in the Bible, in many hymn books, and works on religious subjects.

10. Common nouns and adjectives sometimes have the capital initial to help the eye in catching the main points of a definition, or of a topic not used as a heading, or under similar conditions. When so used they may be called *topical capitals,* but they should be used sparingly for this purpose.

H. Rules of Punctuation

Only the simpler rules for the most commonly used marks of punctuation are given here. Few exceptions are noted.

The punctuation marks most used are the comma, the period, and the interrogation point. Less frequently used are the semicolon, the colon, the dash, the exclamation point, marks of parenthesis, and quotation marks.

THE COMMA

The comma is used for the briefest pauses within a sentence. Formerly the comma was used more mechanically and more frequently than now. The best general rule is to use it only when necessary to make the sense clear without effort by the reader. Overuse tends to interrupt the easy flow of thought.

In general, the comma is used where we naturally make a short pause in speaking.

In particular, the comma is used,—

1. To separate the subject and the predicate when the subject is so long or complex that the meaning of the sentence would not be clear without the comma.

EXAMPLE.— Many whom you remember as children playing among the clover blossoms of our Northern fields, sleep under nameless mounds with strange Southern wild flowers blooming over them.

2. To separate the terms of a couplet,—

a. When the connective is omitted between them.

EXAMPLE.— Then he heard the *quick, short* commands of the officers.

b. When they are differently limited though they are joined by a conjunction.

EXAMPLE.— Such songs *have* power to quiet the restless pulse of care, and *come* like the benediction that follows after prayer.

c. When the second term is the same word as the first, or means the same thing; also when the second term is added to extend or amplify the meaning of the first, or because there is doubt as to which is the better term to employ.

EXAMPLES.— He reached the farthest wigwam, *reached the lodge of Hiawatha.* The Saxons made England their headquarters, *their home.* You might call him your captain, *or chief.*

3. To separate the terms of a series,—

a. When the conjunction is omitted throughout.

EXAMPLE.— Learn patience, calmness, self-command, disinterestedness, love.

b. When the conjunction is used between the last two terms only.

EXAMPLE.— Impetuous, active, fierce, *and* young, upon the advancing foe he sprung.

c. When the conjunction is used between the terms throughout, unless the effect of rapid enumeration of terms is desired.

EXAMPLES.— They wandered *in deserts,* and *in mountains,* and *in dens,* and *in caves* of the earth. *Hunger* and *cold* and *scorn* and *pain* had wasted his form and seared his brain.

d. When the series consists of couplets whose terms are not separated from each other by the comma.

EXAMPLE.— I have seen the effects of *love and hatred, joy and grief, hope and despair.*

4. To precede a single term, couplet, or series,—

When introduced by such words as *namely, as, viz.,* etc.

EXAMPLE.— In the four Gospels, namely, *Matthew, Mark, Luke,* and *John,* we have the history of our Saviour.

5. To set off an adjective, adjective phrase, adjectival phrase, participial phrase, or appositional phrase,—

When not restrictive.

EXAMPLES.— *With such glad and peaceful images in my heart,* I traveled along that dreary moor, *with the cutting wind in my face,* and *my feet sinking in the snow.* Poor Mabel, *in her lonely home,* sat by the window's narrow pane, *white in the moonlight's silver rain.* Behind the black wall of the forest, *tipping its summit with silver,* arose the moon. On two strangers, *man and maiden,* cloaked and furred, the firelight shone.

6. To set off a phrase absolute,—

a. When it consists of a nominative absolute with a participle depending upon it.

EXAMPLE.— Two tests had been passed, *the young man succeeding each time.*

b. When the chief element in the phrase is a verb in the infinitive mode.

EXAMPLE.— Fame, *to quote the language of an ancient chronicler,* has commemorated the names of their little band.

c. When the basis of the phrase is a participle.

EXAMPLE.— *Generally speaking,* an author's style is a faithful copy of his mind.

d. When the chief word in the phrase is a verb in the imperative mode.

EXAMPLE.— *Take him all in all,* I shall not look upon his like again.

7. To set off an adverb or adverbial phrase,—

a. When it seems to limit the entire clause rather than any particular word in it.

EXAMPLE.— Punctuality is, *no doubt,* a quality of high importance.

b. When it is used parenthetically.

EXAMPLE.— Beneath it spread, *like a green sea,* the waveless plain of Lombardy.

8. To set off a parenthetical expression,—
When it does not constitute a complete clause.

EXAMPLE.— A man of more than ordinary intellectual vigor may, *for want of the faculty of expression,* be a cipher in society.

9. To set off any phrase,—
When it is out of its natural order, especially when long.

EXAMPLES.— *Under an impression so profound,* we feel our own hearts grow better. *From out the darkness where we trod,* we gazed upon those hills of God. *To many,* religion is a mere tradition, or a momentary feeling. *On a small headland of the distant island,* an old man stood looking out on a desolate waste of rain-beaten sea.

10. To set off a final phrase,—
When it is added to express an incidental or after thought.

EXAMPLE.— At each pause again broke in the music of his violin, *with tones of sweetness or of fear.*

11. To set off an adjective clause,—
When not restrictive.

EXAMPLE.— God, *who knows all our secret thoughts,* will bring every secret purpose into judgment.

12. To set off an adverbial clause,—

a. When it is transposed; that is, when it comes before the word which it limits.

EXAMPLE.— *When dead of winter comes,* how wondrous look the hills in their white robes!

b. When it is not closely joined in sense to the word which it limits.

EXAMPLE.— Withhold not good from them to whom it is due, *when it is in the power of thine hand to do it.*

13. To separate a quoted expression from the words that introduce it,—

When it is direct and constitutes a clause.

EXAMPLE.— A celebrated modern writer says, *"Take care of the minutes, and the hours will take care of themselves."*

14. To separate correlative clauses joined by *as* or *than*,—

When they are long or when the meaning would be uncertain without the comma.

EXAMPLE.— Better to stem with heart and hand the roaring tide of life, *than lie,* unmindful, on its flowery strand, of God's occasion drifting by.

15. To separate coordinate clauses,—

When they are closely related in sense, especially when they are not joined by a conjunction and not subdivided by a comma.

EXAMPLE.— The sun is bright, the air is clear, the darting swallows soar and sing, and from the stately elms I hear the bluebird prophesying spring.

16. To set off a word that is independent by address, together with the words that limit it.

EXAMPLES.— Farewell, *ye mountains, ye beloved glades, ye lone and peaceful valleys,* fare ye well! The wind came up out of the sea, and said, *"O mists,* make room for me."

THE SEMICOLON

The semicolon is used,—

1. To separate the terms of a series,—

a. When they are a series of couplets whose terms are separated by the comma.

EXAMPLE.— There are two classes in society; viz., *the rich, the poor; the high, the low; the good, the bad.*

b. When they are a series of extended phrases partaking of the nature and importance of clauses.

EXAMPLE.— He beheld him in the star that sank in beauty behind his lonely dwelling; in the sacred orb that flamed on him from his midday throne; in the flower that snapped in the morning breeze; in the lofty pines that defied a thousand whirlwinds.

2. To separate coordinate clauses,—

a. When they are not very remotely connected in sense, but have no conjunction to join them.

EXAMPLE.— They saw not the shadow that walked beside; they heard not the feet with silence shod.

b. When slightly connected in sense and joined by a conjunction.

EXAMPLE.— A faithful man shall abound with blessings; *but* he that maketh haste to be rich shall not be innocent.

c. When they are, one or more of them, divided into important parts by the comma.

EXAMPLE.— Speech is silvern, and silence is golden; speech is human, silence is divine.

THE COLON

The colon is used,—

1. To precede a series,—

a. When it is formally introduced by such expressions as *thus, these, the following, as follows,* etc.

EXAMPLE.— The following verbs may take a direct and an indirect object: buy, sell, play, sing, find, get, lend.

b. To separate the chapter number from the verse number in a Scripture reference.

EXAMPLE.— Heb. 4 : 12.

THE DASH

The dash is used,—

1. To follow the comma preceding a series,—

When the series is not introduced by any connective expressed or understood, but separately paragraphed.

EXAMPLE.— Comparison is indicated,—

1. By changing the form of the adjective.
2. By changing the word.
3. By adding other words.

2. To follow the colon preceding a series,—

When the series is introduced by some connective expressed or understood, and separately paragraphed.

EXAMPLE.— Write subjects to the following verbs: —

Teach, instruct, learn, speak, say, utter, sleep, send.

3. To set off parenthetical expressions.

EXAMPLE.— It was under the influence of impulse — the impulse of nature on his own poetic spirit — that Burns went forth singing in glory and in joy on the mountain side.

4. When there is any sudden turn or break in the thought.

EXAMPLES.— Majestically slow the sun goes down in glory — the full-orbed autumn sun. And ever and anon came on the still air the soft, eternal pulsations of the distant sea — sound mournfulest, most mysterious, of all the harpings of nature. To pull down the false, to build up the true, and to uphold what there is of the true in the old — this shall be our endeavor.

QUOTATION MARKS

Quoted expressions should be inclosed in double quotation marks.

A quotation included within another quotation should have single quotation marks.

When the quotation is a complete clause, a comma should precede it.

When the quotation is long, emphatic, or formally introduced, it should be preceded by a colon.

When the quotation is direct and a complete sentence, the first word should begin with a capital letter.

I. Systematic Classification of the Parts of Speech

Substantives

A **substantive** is,—

1. A noun; or a letter, sign, or figure, used merely to represent its own name.

2. A word, phrase, or clause, used in the office of a noun.

NOUNS

Names, of every kind, are called **nouns.**

A **common noun** names any one of a class.

A **proper noun** distinguishes some particular individual of a class.

A **collective noun** names a collection of objects.

An **abstract noun** names a quality.

A **verbal noun** is a participle or an infinitive used to name action, being, or state.

PRONOUNS

Pronouns take the place of nouns, by alluding to persons or things previously named, to the speaker, or to one or more persons spoken to.

A **personal pronoun** shows its person by its form.

A **relative pronoun** shows the relation of its clause to the word represented by the pronoun.

An **interrogative pronoun** is used in asking a question.

A substantive is said to be,—

1. In the **first person** when it represents the speaker, in the **second person** when it represents the person spoken to, in the **third person** when it represents a person or thing spoken of.

2. In the **singular number** when it means but one, and in the **plural number** when it means more than one.

3. In the **masculine gender** when it denotes a male, in the **feminine gender** when it denotes a female, and in the **neuter gender** when it denotes an object that has no sex.

A **pronoun must agree** with its antecedent in person, number, and gender, but not necessarily in case.

A **collective noun, as antecedent,** must be represented by a pronoun in the singular number when the entire collection is taken together as a unit; but when reference is had to the individuals that make up the collection, the pronoun must be in the plural number.

When a pronoun represents **two or more antecedents** taken conjointly, it must agree with them in the plural number; but when its antecedents are taken separately, the pronoun must agree with the one next to it.

A noun or a pronoun should be put —

In the **nominative case,—**

When it is the subject of a sentence or clause.

When used in predicate with the copula.

When in apposition with any word in the nominative case.

When independent by address, by exclamation, with a participle or an adjective, or by pleonasm.

When used after a copulative verb as an attribute of the subject.

When used after the participle of the copula in a verbal noun.

In the **possessive case,—**

To denote ownership, kindred, authorship, origin, fitness, measure of time, distance, weight, etc.

When in apposition with any word in the possessive case.

When subject of an abridged clause, and followed by the participle of the copula.

In the **objective case,—**

When it is object of a verb or a participle.

When object of a preposition.

When in apposition with any word in the objective case.

When it is subject of an infinitive in an abridged clause that is object of a preposition.

When it is attribute of an object after a copulative verb.

When it is used after a passive copulative verb whose indirect object is made its subject. (See Appendix J,1.)

Verbs

A true **verb** denotes action, being, or state, and predicates it.

A **regular verb** forms its past tense and past participle by adding *ed* to its present indicative; while an **irregular verb** forms its past tense and past participle in some other way. **Redundant verbs** have both a regular and an irregular form. **Defective verbs** lack some of the principal parts, and so cannot be used in all the tenses.

A **transitive verb** represents an action as being received by something. The **active voice** represents the subject as acting; the **passive voice** represents its subject as being acted upon.

An **intransitive verb** does not represent its action as being received by anything. It sometimes predicates existence or state.

The **copula** predicates the existence of some quality or state denoted by an adjective or noun that follows it.

A **copulative verb** predicates not only the act, being, or state denoted by itself, but it also does the work of a copula in predicating the action, quality, or state denoted by some other word.

Modes

Mode is the manner in which the verb predicates.

The **indicative mode** represents the act, being, or state as actually existing or occurring, or inquires about it.

The **potential mode** predicates the power, necessity, duty, etc., of its subject to act, to exist, or to be in a certain state.

The **imperative mode** commands, exhorts, or entreats.

The **infinitive mode** (so-called) has no power to predicate, and consequently has no person and number.

The **subjunctive mode** is used to express what is doubtful, contingent, or merely supposed.

Tenses

The indicative mode has six tenses; the potential, four; the imperative, one; the infinitive, two; and the subjunctive, four.

The **simple tenses** — past, present, future — are used to denote the time indicated by their respective names, and cover all time.

The **perfect tenses,** as their names denote, represent action as completed,— the present perfect, at the time of speaking; the past perfect, at some point of time in the past; and the future perfect, at some point of time in the future. The perfect tenses also cover all time.

Agreement

The **person and number** of a verb is the inflection (change of form) required by the person and number of its subject.

When the **subject of a verb** is a collective noun in the singular number, the verb must be in the plural number if the individuals composing the collection are regarded separately; but if the whole collection is taken as a unit, the verb must be in the singular number.

Whenever a verb has **two or more subjects** taken together, it must be in the plural number; but if the subjects are taken separately, the verb must agree with the one next to it.

In agreement, compare the verb with the pronoun, given on page 453.

Participles

Participles assume action, being, or state, but have no power to predicate. They are sometimes classed among verbs, because they are derived from verbs, and retain much of the nature of the verb. In their use, however, they are like adjectives, being employed to limit nouns and pronouns.

When a participle is used to name an act, being, or state, it is called a **participial noun,** or a **verbal noun.**

A **present participle** represents its action as present at the time denoted by the predicate of its clause.

A **past participle** represents its action as past at the time denoted by the predicate of its clause.

A **perfect participle** represents its action as completed at the time denoted by the predicate of its clause.

The present participle has two forms,— the active and the passive. The past participle sometimes has an active meaning and sometimes a passive, but its form is always the same as that of the present passive.

The perfect participle has three forms,— the **common,** the **progressive,** and the **passive.** Each of these forms *assumes* just what a perfect tense of that form would *predicate.*

The **infinitive** is like the participle in being derived from a verb without having the power of predication; but differs from it in its form and in some of its uses. When the infinitive is used as a noun, it is called a **verbal noun,** like the participle.

Modifiers

Modifiers are words used to introduce some circumstance of quality, condition, time, place, manner, purpose, or cause, or in some other way to restrict or extend the application of words.

ADJECTIVES

A **qualifying adjective** is added to a noun or a pronoun to assume quality or condition. With the help of a copula, the quality or condition may be predicated.

A **limiting adjective** is added to a noun or a pronoun to restrict its application in some other way than by denoting quality, condition, or kind.

The so-called **pronominal adjectives,** or **adjective pronouns,** are used to limit a noun understood, and are supposed to represent that noun.

Interrogative adjectives are used in asking questions.

ADVERBS

An **adverb** is added to a verb, a participle, an adjective, or an adverb, to tell *when, where, how, why, how long, how far,* or *how much.*

A **relative adverb,** like a relative pronoun, shows the relation of its clause to the word which the clause limits.

A **conjunctive adverb** is one that has, to some degree, the nature of a conjunction.

Interrogative adverbs are used in asking questions.

A **modal adverb** modifies the manner of assertion as a whole, and not the action of the predicate.

Both adjectives and adverbs have a **comparative** and a **superlative form** for the purpose of denoting comparison.

Relation Words

PREPOSITIONS

A **preposition** introduces a phrase, and shows the relation between the word which the phrase limits and the substantive which forms the essential element of the phrase.

The relative pronoun and

CONJUNCTIONS

A **coordinate conjunction** is placed between coordinate elements to show that they are equal in rank, and if they are dependent, that they are alike related to the word which they limit.

the relative adverb are both relation words, but have already been defined.

The copula, also, is a relation word, showing the relation between the subject and whatever is predicated of it.

A **subordinate conjunction** introduces a clause, shows it to be subordinate in rank, and generally indicates its use.

The **conjunctive adverb** has already been described.

Emotional Words

Interjections are words used expressly to denote emotion.

J. Peculiar Constructions

1. Objective case after copulative verb in passive voice.

That experience taught ***us*** *a useful* ***lesson.***
A useful ***lesson*** *was taught* ***us.***
We *were taught a useful* ***lesson.***

In the first sentence above, *lesson* is the direct object of the verb, and *us* the indirect, or object of the preposition *to* understood. In the second sentence, the direct object, *lesson,* is taken for the subject, and the verb is changed to the passive voice; but in the third sentence, the indirect object of sentence 1, *us,* is made the subject of the verb in the passive voice; but the direct object, *lesson,* although it still receives the action, is no part of the subject,— does not belong to it in any sense,— and so remains in the objective case. The verb seems to be passive in regard to *we,* but active in regard to *lesson.*

2. Abridged clause with *being*.

His nationality *prevented* ***his election.***
His being a Jew *prevented* ***his being elected.***
That he was a Jew *prevented* ***that he should be elected.***

By comparing these sentences it will be seen that *being a Jew* and *being elected* are abridged predicates used as nouns. *Being elected* is a passive participle used as a noun; it is the passive voice of the verb, with its power of predication destroyed. *Being a Jew* should be parsed together as a noun, and then *being* and *Jew* may be parsed separately. *Being* is the participle of the copula, and *Jew* is used with the participle of the copula in the predicate of an abridged clause, and is therefore put in the nominative case. *His* is a possessive pronoun limiting the verbal nouns *being* and *being elected.* In the third sentence these verbal nouns are expanded into clauses, to show that they are really abridged clauses.

I was not aware ***that it was he.***
I was not aware of ***its being he.***

In the second sentence above, *being he* is a verbal noun, object of the preposition *of*, and limited by the possessive pronoun *its;* but *he* is in the nominative case.

3. Preposition used in predicate to give an intransitive verb a passive meaning.

His mates laughed at ***him.***
He *was laughed at.*

In the first sentence above, the phrase *at him*, though called adverbial, does not modify the verb in regard to time, place, manner, cause, or purpose; it shows the *tendency* or *direction* of the action, and so much resembles an objective element that the object of its preposition may be called the *indirect object* of the verb, or *direct object* of *laughed at* regarded as a verb phrase.

In the second sentence the indirect object is made the subject of the sentence, but the preposition is retained in the predicate to show that the person represented by the pronoun sustains the same relation to the action as in the preceding sentence. *Was laughed at* may as well be parsed together as an intransitive verb or verb phrase, with a meaning somewhat like that of a verb in the passive voice.

4. Group of words in possessive case.

If the group is complex, the possessive sign is added to the noun that comes nearest to the limited noun. Thus: —

The *Earl of Chatham's* last speech.
For my *servant David's* sake.
For *David my servant's* sake.

If the group be a couplet or a series denoting *separate* possession, the possessive sign is added to each term; but when the couplet or series denotes *joint* possession, the possessive

sign is added to the last term only. This principle holds good for all the various significations of the apostrophe and *s*, such as possession, authorship, kind, and measure. Thus: —

Colburn's, White's, and *Olney's* arithmetic.
Allen and *Greenough's* Latin Grammar.

5. Verb agreeing with its logical rather than its grammatical subject.

The horse and carriage (the conveyance) ***is*** *waiting.*
Bread and milk ***is*** *good food.*
The horse and the carriage ***are*** *waiting.*
Bread and milk ***are*** *both good articles of food.*

By noticing the sentences above, it will be seen that when two grammatical subjects are so closely united in sense that the mind takes them as one, the verb should be in the singular number. The subject may also be so emphatically distinguished as to require a verb in the singular number; as,—

The wife, as well as the husband, ***was*** *convicted.*
The doctor, and the sexton too, ***was*** *imprisoned.*
Thine ***is*** *the kingdom, and the power, and the glory.*

6. Pronoun in the third person, singular number.

For want of a pronoun in the third singular that can include both sexes, the masculine is often used; as,—

The teacher should maintain ***his*** *authority by the mildest means possible.*

7. Nominative absolute with a phrase.

They went out ***one by one.***
Flake after flake
They sink in the dark and silent lake.
Day by day *the sky is cloudless and blue.*
They grew together ***side by side.***
The sisters' hands were clasped ***in each other.***

From an examination of the preceding sentences, it will be seen that the nominative absolute is often followed by a phrase instead of a participle or an adjective.

Sometimes this phrase is adverbial, and sometimes adjective; for sometimes it would limit the verb, and sometimes it would be used with the copula in predicate, if the phrase absolute were converted into a clause.

The last sentence means the same as if it read, The sisters' hands were clasped *each in other*. Such phrases are not usually set off.

K. Letter Writing

The model on page 465 will give some useful hints to those who are not familiar with the most approved forms for beginning, closing, and directing an ordinary letter. The parts requiring particular attention are briefly noticed below: —

1. **The Heading.**— This tells where and when the letter was written; and if no other instructions are given, it is supposed to show how a reply is to be directed. It should be placed toward the right and about an inch from the top of the page, and may consist of one or more lines, according to its length and the width of the page. The proper punctuation is shown in the model.

2. **The Margin.**— Do not forget to leave a fair margin on the left hand of each page. It should be from a half inch to an inch in width, according to the size of the page, and of uniform width from top to bottom.

3. **The Address.**— This should be placed at the left of the page, next to the margin, and one or two lines below the heading. It usually consists of some term of honor, affection, or relationship, and is commonly punctuated as in the model. Some, however, prefer the colon after the last word, and others the comma without a dash.

4. **The Subscription.**— This consists of the name of the writer, called his signature, preceded by some expression of respect or personal regard. The different lines of the subscription should begin each farther to the right than the one above it, and the first word of each should have a capital initial. The punctuation may be learned from the model.

The full name and the residence of the person addressed should then be written at the left and a little below the signature, though good usage also allows it to be placed before the address, especially in business correspondence.

5. **The Superscription.**— This consists of the name of the person to whom the letter is to be sent, written on the envelope, and followed by the name of the town or post office and the State where the letter is to be delivered. In case of a city, add the name of the street and the house number; in case of a small country place, it is well to add the name of the county. The name, especially if quite long, should begin near the left end of the envelope, and not much above the middle. Below the person's name should be the full post-office address, with each part on a separate line, and each line beginning a little farther to the right than the one above it.

Great pains should be taken to make every word of the superscription so plain that it cannot be mistaken.

On the opposite page will be found a specimen letter and an example of the addressed envelope. This address is suitable for a country place. In the case of a city, place the number and name of the street in a separate line above the name of the city, and omit the name of the county. Thus: —

Mr. Benjamin Franklin
32 Liberty St.
Philadelphia
Pennsylvania

It is both safer and in good taste to write out the name of the State in full rather than to abbreviate it.

Specimen Letter

Battle Creek, Michigan,

Friday, June 11, 1915.

My dear Father,—

Accept my most hearty thanks for your kind letter, and for the generous supply of means which it inclosed. I was in no need of money, for I still have quite a sum left from what you last sent me.

I prize your letter most of all for the good counsel it contains, and for its pledges of confidence in my sincerity. I trust your good words will not be lost upon me, etc.

Your affectionate son,

William C. Caswell.

Mr. Leonard P. Caswell,
Shingle Creek,
St. Law. Co., N. Y.

Superscription

STAMP

Mr. Leonard P. Caswell
Shingle Creek
St. Lawrence Co.
New York

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